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Counting Stars in Hollywood-on-the-Hudson

Snooze News—The Networks Go on the Late Shift

NEW YORK

The Chosen

Life With the Lubavitchers in Brooklyn

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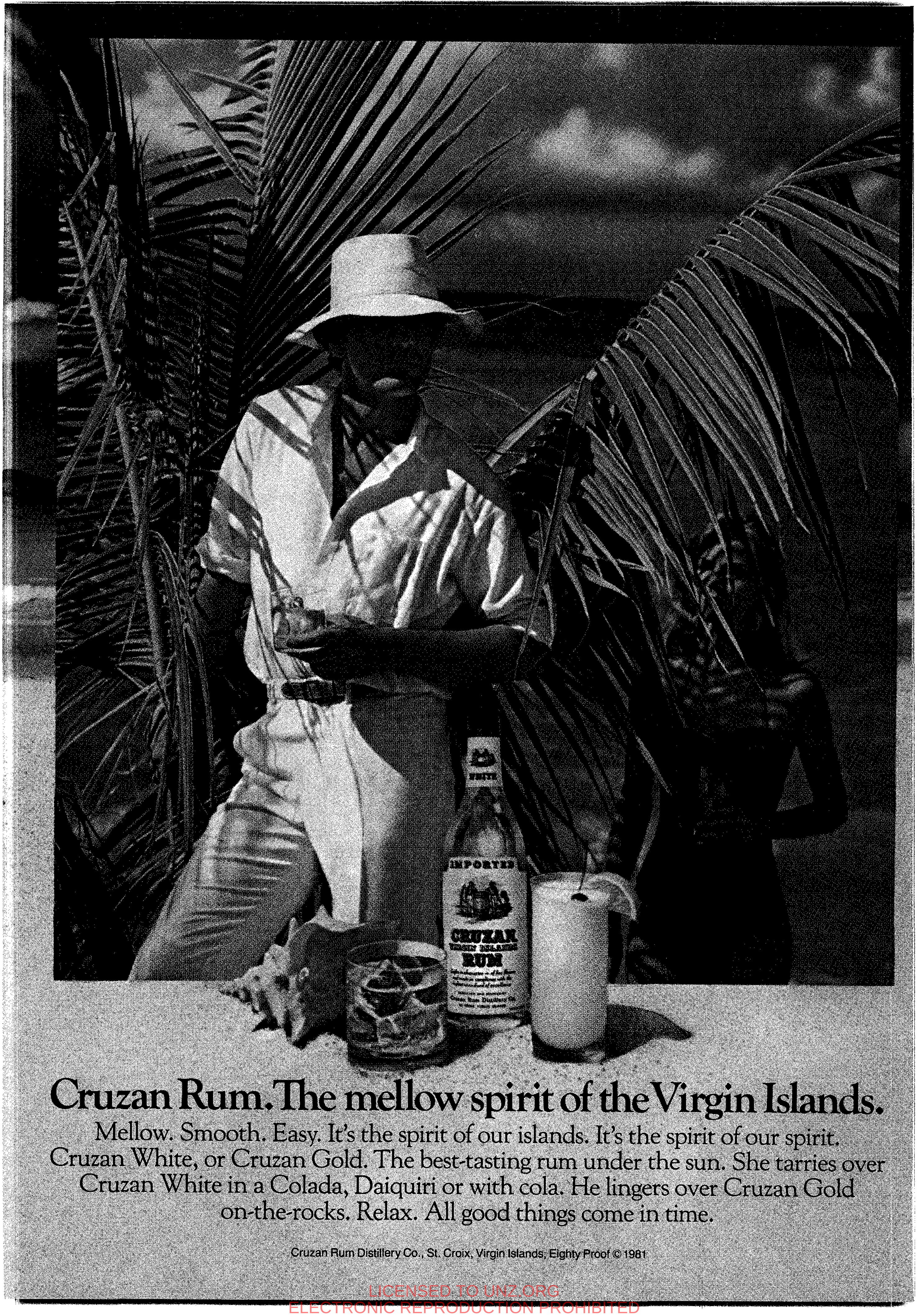

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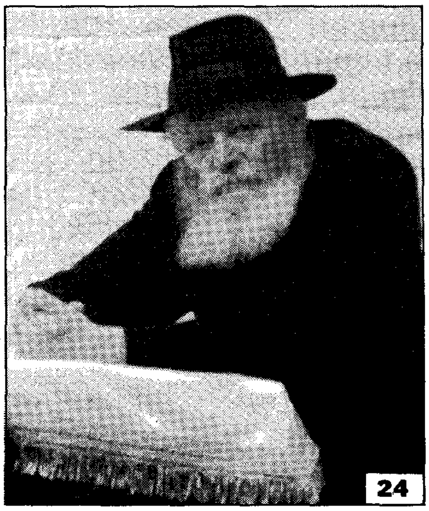
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The Chosen

By Dorit Phyllis Gary

This is a difficult moment for Judaism in America. Intermarriage rates run as high as 40 percent, and some synagogues seem more like social centers than religious institutions. But one group of Jews takes a particularly aggressive stance against assimilation: The zealous Lubavitchers, the Hasidic sect in Crown Heights. Dorit Gary examines their history, their active proselytizing, the mystique of their octogenarian leader, Rebbe Menachem Schneerson, and how they integrate their strict adherence to Jewish law with life in the modern world.

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Hollywood East

By Hillary Johnson

There have always been movie people in Manhattan. But now that the film industry is depressed in the West, a sudden influx from Hollywood is under way. Directors, producers, actors and actresses, screenwriters, and studio moguls are moving east, and bringing their deal-making with them—to Elaine's, the Russian Tea Room, and other local haunts where, more and more, moviedom prevails.

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By Desmond Smith

"Television I," as network people call the old days, is over. Long live "Television II." This will feature—starting July 5 on NBC and soon to follow on ABC and CBS—round-the-clock coverage of the news. Together, the three networks will be adding more than 2,000 hours of news programming per year—concentrated, oddly enough, during the hours when most of America slumbers.

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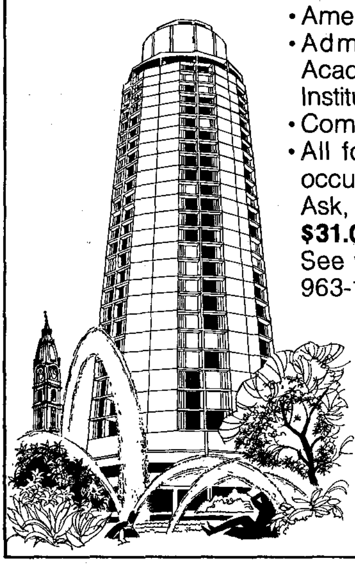

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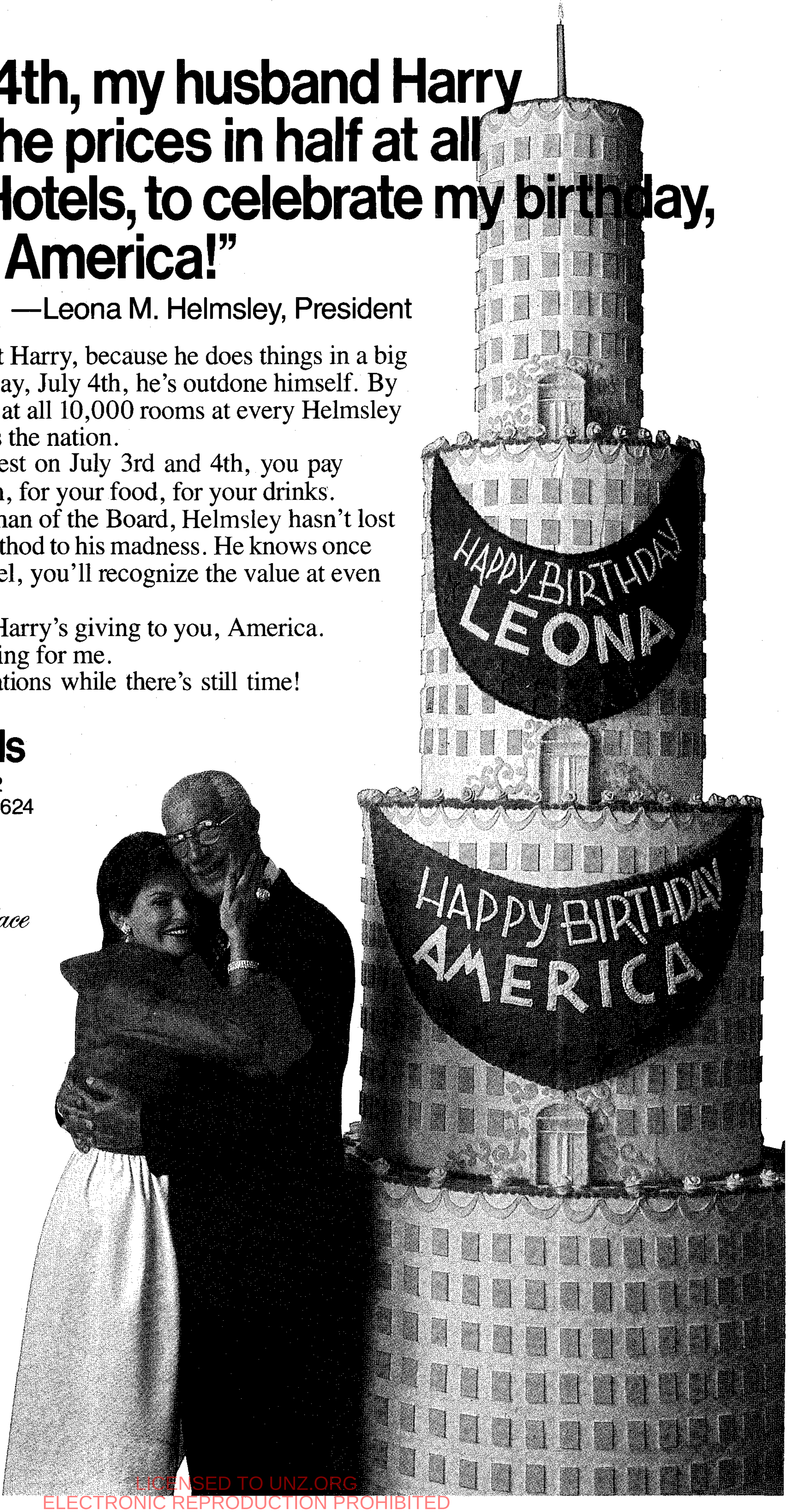

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LETTERS

Love on a Lease

CHEERS! TO STEPHEN A. NEWMAN AND Ava Plakins for their survival guide to the landlord-tenant jungle ["Tenants' Rights Today," June 7]. And bravo! to Julia Weiss, who continues to fight for her right to a live-in lover. While landlords exercise ever increasing control over the lives of their ever more easily controllable tenants, it is reassuring to know the battle to keep some areas from their grasp is still going on.

Faced with Ms. Weiss's dilemma, but with neither the time nor the money to defend my love against a landlord having more than enough of each, I married my "illegal" roommate. Well, *one* problem down . . .

Name withheld
Manhattan

I WOULD LIKE TO CLARIFY A REFERENCE made to my firm in your June 7 story. While it is true that the attorney general has filed a suit against J. I. Sopher & Company, Inc., with regard to the collection of broker's fees, no governmental agency or trade association has found us guilty of any practice not customary in the real-estate industry.

My company has helped thousands of New Yorkers rent or buy satisfactory apartments. No commission is collected by my firm until we have arranged a mutually agreeable lease or sale. We are the largest residential-real-estate company in New York because we provide high-level professional services. The way you get big in New York is by being the best.

Hank Sopher
J. I. Sopher & Company, Inc.
Manhattan

I READ WITH INTEREST STEPHEN A. NEWman and Ava Plakins's guide to "Tenants' Rights Today" in your recent issue. As someone who has spent 50 years in real-estate management in New York City, I wish that your tenants' rights article more clearly spelled out the tenants' obligations as well. The protections offered tenants under the rent-stabilization and rent-control laws apply only to residents who use their apartments as their primary residence and who pay New York City-resident taxes.

If a tenant's apartment is not his primary residence and he receives a "red herring" for a cooperative plan, that tenant should consult his attorney; the same laws and protection may not apply as they do to a bona fide primary resident.

Edward Sulzberger
Sulzberger-Rolfe
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York Magazine*, 755 Second Avenue, New York, N.Y. 10017.*

Lovelier the Second Time

DEBORAH HABER'S "TAKING ANOTHER Chance on Love" [May 31] was, I am sure, a welcome sight for many men and women considering marriage again. For the average couple, a second wedding following divorce or death is often held in a low-key way for fear of drawing more attention to the past. Ms. Haber's upbeat article points out that a second, third, or fourth wedding can be tasteful, and exciting as well. Most second weddings I have been to were filled with more life, more joy than many first weddings I have attended.

Howard Kantrowitz
Franklin Square, N.Y.

NO MATTER HOW "TASTEFUL" YOUR SECond-wedding reception is, comparing it with your first is not. I am referring to the life and times of Alan Lapidus.

Crammed between the lines of this true confession is a justification of his trendy life-style, a denunciation of his parents, and an implied apology to his former wife. I am amazed at this need for intimate exposure in public.

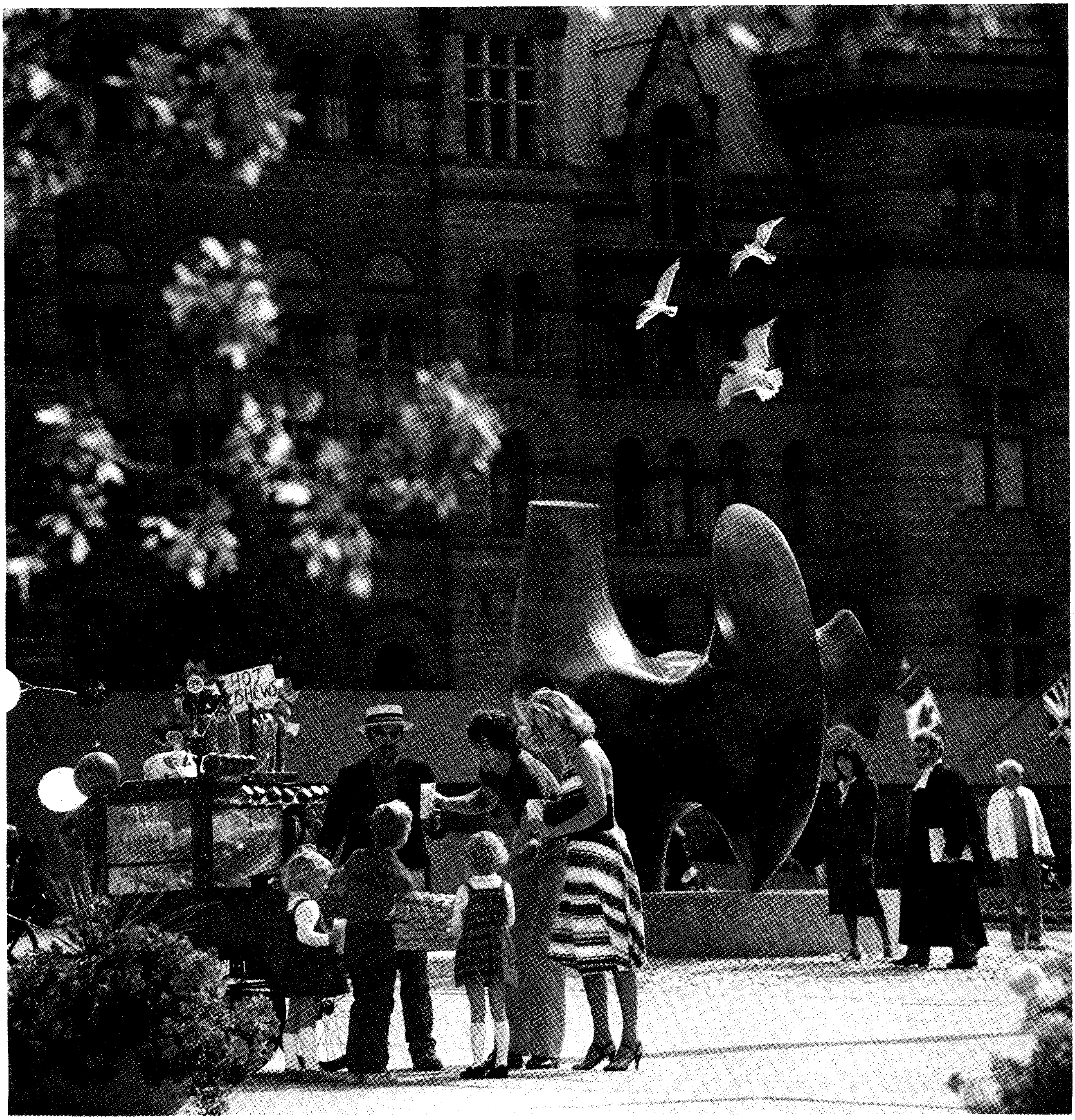
Well, Alan, you're not Neil Simon, so who cares? You'll never get even with your parents—and the apology is accepted, so please keep me out of your personal hype in the future.

Now perhaps he can concentrate on getting his architecture published, instead of his memoirs—or at least spare us his fantasies. His first-wedding reception, as I recall it, was a simple breakfast for 60 guests with a single violinist (who accompanied his mother when she sang for him). How did I manage to miss all the rest of that hullabaloo?

Rochelle Lapidus Greenberg
Manhattan

Destroying Careers In Order to Save Them

"WHAT DOES LOU GRANT KNOW ABOUT El Salvador?" by Pete Hamill [March 15], states that I sat on a screening committee the suggested purpose of which was to discover and denounce Communists, fellow travelers, or dupes in the motion-picture industry during the late thirties and forties. I did not sit on any such screening committee. The article continues that the said committee "often destroyed careers and reputations."



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Let me say I was never part of a committee the purpose of which was to destroy careers or reputations. To the contrary, I spent a great portion of my time and effort while president of the Screen Actors Guild, and later as a private citizen, attempting to clear away the contrived confusion which was part of the planned infiltration into the motion-picture industry spearheaded by the Communist party. There was a carefully conceived and well-organized attempt by elements in Hollywood to gain control of the picture industry through the guilds and unions. Their purpose, of course, was to use the screen to propagandize the American public with lies and deception in order to spread the Russian influence throughout our country. You may recall that the stated purpose of the Communist party in those days was to bring about "the forceful overthrow of the government of the United States." I was opposed to that then and still am.

I am pleased to be able to report that my efforts, along with the great majority of those of the board of directors and the Screen Actors Guild, were designed to save rather than destroy the careers and reputations of those who had become involved in this evil conspiracy.

George L. Murphy
Washington, D.C.

Mug Shot

THANKS FOR THE ARTICLE ABOUT THE doctor turned art thief ["The Collector," by Michael Daly, May 31]. It will be interesting to see whether the gallery owners simply repair to the hushed confines of their plush galleries, satisfied merely with having had their property returned, or whether they can maintain enough indignation to march this little nerd to the block and see to it that his head is properly chopped off.

Thomas Clough
Manhattan

ISN'T IT RATHER IRONIC THAT THE PICture of Dr. Frank Waxman should look so much like a Chuck Close portrait?

Miriam Neuringer
Lawrence, Kans.

Out of Tune

"KITCHEN MAN" WAS NOT "BRAZENLY lifted" by Sheldon Epps from *One Mo' Time*, as John Simon claims in his review of *Blues in the Night* ["Theater: Master of Sleaze," June 14]. *Blues in the Night* was first produced, Off-Off Broadway, in December 1978, by the Production Company. It ran for eight performances. *One Mo' Time* did not open at the Village Gate, in New York, until October 1979, nearly one year after the first appearance of *Blues in the Night* and months after *Blues in the Night* had productions at the McCarter Theatre, the

Candlewood Theater, and the Philadelphia Playhouse in the Park.

Evelyn Powers
The Production Company
Manhattan

Lame Duck

BRAVO TO TOBI TOBIAS FOR HAVING THE perception and the courage to "call" Susan Jaffe's Swan Queen ["Dance: Room at the Top," May 31].

However much Mr. Baryshnikov might want to make like ballet's *other* Mr. B. by unveiling A.B.T.'s very own "baby ballerina," I, for one, am not buying her. Or any more tickets to A.B.T.'s current Met season. Misses Jaffe, Yeager, Houlton, et al. have underwhelmed me quite enough. Talk about geese into swan queens . . .

And for God's sake (not to mention us poor ballerina-starved balletomanes), come back, little Gelsey! A.B.T. hath need of thee! What it *doesn't* need is a succession of Lolitas *en pointe* being passed off as primas.

Deidre Grant
Manhattan

Always B Natural

KATHLEEN MEISTER'S LETTER OF MAY 31, concerning the advertising in *Prevention* magazine, is an entirely unsubstantiated, doctrinaire slur. The assertion that "medical authorities agree that most people do not need such things" (i.e., nutritional supplements) is absurd. Here, for instance, is the first sentence of a report in *The Journal of the American Medical Association:* "Dietary calcium supplements can provide valuable aid in slowing age-related bone loss and warding off some of the hazards of osteoporosis [a major disabling disease of older women]." *Pediatrics,* another major medical journal, recently published a report strongly suggesting that many birth defects may be preventable through the use of nutritional supplements, particularly folic acid.

As for the dangers of nutritional supplements, the Food and Drug Administration, which keeps track of adverse reactions to both drugs and vitamins, informs us that toxicity reports from supplements are so few in number that it does not bother to track them. What it *does* track, however, are illness and death caused by tobacco and alcohol, two products prohibited from advertising in *Prevention.*

The group for which Ms. Meister speaks (the American Council on Science and Health) defends the sale of candy and soda pop in school cafeterias, defends saccharin, and argues that there is no reason for "healthy" people to cut down on fat, salt, or sugar.

Robert Rodale
Rodale Press
Emmaus, Pa.

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No 69
Distilled from grain

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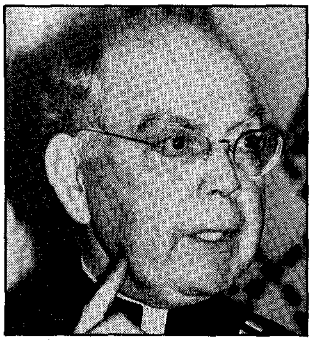
INTELLIGENCER

Cardinal Cooke's P.L.O. Plug Draws Fire



Cooke: *Taking sides?*

WHILE THE FIGHTING RAGED in Lebanon, Terence Cardinal Cooke phoned Vice-President George Bush and, according to sources in the Jewish community, "complained about what Israel was doing to the P.L.O."

A vice-presidential aide confirmed that Cooke had called to "express concern about the war." The Catholic leader's office wouldn't comment on the call but told *New York* of a subsequent plea by the cardinal for Israel's unconditional withdrawal from Lebanon.

The New York archdiocese's weekly paper, *Catholic New York,* also argued in a recent editorial that "the Palestinians refrained from major retaliatory action even when twice provoked by Israeli bombings within the last six weeks."

Said a source close to a number of national Jewish leaders, "Cooke's office was contacted to let him know the whole community is disgusted and dismayed."

Israeli Consulate press officer Shmuel Moyal said that the cardinal's attitude was surprising because the P.L.O. had "completely destroyed" a Christian village in Lebanon, a nation that is home to nearly 1 million Maronite Catholics.

"Unfortunately, the plight of the Christians in Lebanon is addressed only by the Israelis," Moyal added.

Kirkpatrick's Odd Team

JEANE KIRKPATRICK, THE controversial United States representative to the United Nations, was planning to leave last weekend on a mission to Africa with some surprising company—one of Nancy Reagan's best friends and the wives of two administration officials.

"The U.S. is paying for the trip, but the selection of the delegation was all Kirkpatrick's doing," said a source close to the State Department, which has had its differences with the official. "One of the purposes is to highlight our interest in the role of women in Africa."

The First Lady's friend, Bendix lobbyist Nancy Reynolds, is the U.S. representative to the U.N. Commission on the Status of Women. The others set for the tour of Senegal, Togo, Rwanda, Zaire, and Burundi are Ursula Meese and Marilyn Lewis, the wives of top presidential adviser Ed Meese and Transportation Secretary Drew Lewis.

"I haven't the vaguest why those two are going," said the source. A friend of the pair's, however, said they are both interested in women's issues.

Why 'Ms.' Switched Its First Cover

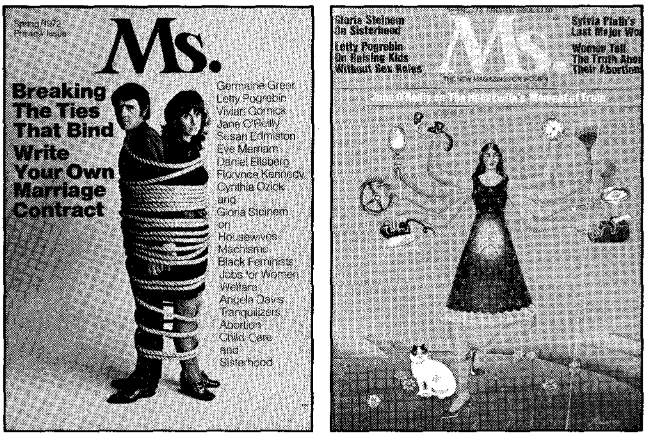
NOW THAT *Ms.*, THE NATIONAL feminist magazine that was given its start by *New York,* is celebrating its tenth anniversary, we can reveal that its very first cover concept never made it to the newsstands.

A photograph showing a man and a woman roped together was supposed to have adorned the *Ms.* preview issue, which was published as a 40-page insert in this magazine at the end of 1971.

"But we felt [the cover] was negative, just showing women in relationship to men one more time, instead of women on their own," said Gloria Steinem, who, with the other women involved in the launch, scratched the idea in favor of a cover symbolizing a housewife's multiple roles.

Steinem apparently understood her market. When *Ms.* offered the preview as a freestanding issue, in early 1972, it sold out its entire run of 300,000 copies in eight days.

The first full issue of *Ms.* appeared the next July, and ten years later Steinem sees the need for many more decades: "It took 5,000 years for patriarchy to build up, so to eliminate this caste system is going to take some time," she said.



Critical issue: *The cover at left was too "negative."*

Koch Aide: Twisting Arms?

ONE OF MAYOR KOCH'S CAMpaign directors resorted to threats and "blackmail" to try to sway critical votes at a gubernatorial-endorsement meeting, some local Democratic leaders charged last week.

The leaders, who asked not to be identified, claimed John LoCicero got in touch with them shortly before the Manhattan party organization voted—by a 143-to-142 vote—to endorse the mayor rather than Lieutenant Governor Mario Cuomo.

"He called and talked about my job. I voted for Cuomo anyway, so now I'll have to see if I get a pink slip with my check on Friday," said one leader who is on the city payroll. Another said LoCicero hinted that the issues the leader's working on locally that are being reviewed by city agencies "could be resolved in my favor. I consider it blackmail."

That leader also voted for Cuomo, but one source contended that threats by LoCicero dissuaded two other crucial supporters of the lieutenant governor's, Wilhelmina Daniels and Euzie Hutchinson, from showing up at the endorsement meeting. Hutchinson, who works for the city Board of Elections, told *New York,* however, that she was absent because she had to "run to my daughter's" on an important errand; Daniels, a city-hospital staffer, said she was on "personal business" elsewhere.

Koch spokesman Marty McLaughlin denied that there'd been any threats or arm-twisting: "If you want to talk about threats, the guy who made threats was Denny Farrell," he added, referring to the pro-Cuomo Manhattan Democratic leader who was attempting last week to have the Koch endorsement rescinded.

BY SHARON CHURCHER

Photograph, top: U.P.I.

Judith Anderson's Least Favorite Actress

Anderson, Hayes: Hamlet *warmed over.*

WHO COULD POSSIBLY HATE sweet old Helen Hayes? Dame Judith Anderson, that's who—apparently for a slight that goes back ten years.

"I heartily dislike Miss Hayes," Anderson fumed recently, after staying in her dressing room, with the door pointedly closed, as Hayes tried to congratulate her fellow octogenarian on her performance in *Medea.*

Anderson is still miffed because of a line in *Twice Over Lightly,* the 1972 book Hayes wrote with the late Anita Loos. The offending line suggested that if Anderson's husband at the time, Luther Greene, had had a say, he would never have allowed his wife to "stub her toe last year trying to play Hamlet."

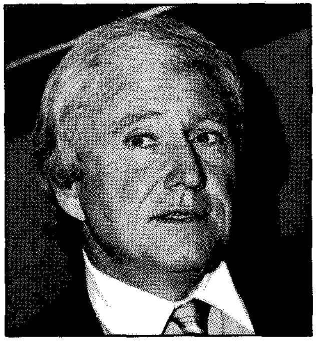
"I wouldn't have minded if it was her own criticism of my Hamlet, but it made me physically ill that one of my sisters in the theater would bring an ex-husband of mine into this," said Anderson. "He never managed my career."

From her Nyack home, Hayes told *New York* that she hadn't even realized the offending remark was in the book: "I tried to watch Anita because she was apt to be pert, but maybe she slipped it by me," she explained. "I'm an ardent admirer of Dame Judith, and I'm terribly sorry that she's been hurt."

Griffin: This Show for Hire

WALKING ON WHAT ONE industry insider called "the razor edge of ethics," the Merv Griffin show last year told a champagne manufacturer that it could be "highlighted" on the program in return for a $10,000 fee.

According to a letter obtained by *New York,* a representative of the syndicated Metromedia show suggested that Bollinger champagne could invite experts to be interviewed by Griffin on the topic of "the world's best" champagnes. Bollinger would be identified as the host of the segment.



Griffin: *Pitchman?*

Insiders at the big three networks said they were surprised by the offer: "It's never been done on a network show I've been associated with," maintained one CBS source.

The Federal Communications Commission's rules do not specifically ban the swapping of editorial time for money. But a lawyer at the agency said that if a segment mentions a product "too frequently," it could be counted as a commercial.

Merv Griffin Productions' president, Murray Schwartz, said he was unaware of the approach to Bollinger, but conceded that the show does seek "promotional assistance" when it has to defray "additional production costs."

What became of the Bollinger plan? "We didn't want to invest the money," said a company representative. He added that the firm's champagne has been featured on several other food-and-wine shows "and it didn't cost us anything."

A New Bag for Tennessee Williams

FROM HIS KEY WEST BASE, Tennessee Williams has conceived a new literary interest: New York's bag people.

Though he hasn't actually talked to any of them, they'll be the subject of a book that he is working on with a photographer friend, Bill Viggiano.

"He is looking at Viggiano's photographs of bag people and letting his imagination run wild," said the writer's editor, Jonathan Dodd, of Dodd, Mead & Company, which hopes to bring the book out this fall.

Williams: *Street project.*

The editor said that, though the playwright has been working on the project for a year and a half, it is still in a "slight state of disarray." The reason: Williams keeps changing his mind about whether the text should be captions, imaginary dialogue between street people, poetry, "or perhaps a short play.

"I just hope the final caption isn't 'I have always depended on the kindness of strangers,' " added Dodd.

Christina Onassis's Guide to One-Stop Shopping

CHRISTINA ONASSIS MAY BE rich, but her impulse buying seems to be getting a little out of hand.

Spotting a listing for the French Impressionist Camille Pissarro's 1901 work *The Louvre—Foggy Morning* for $495,000 in a Wally Findlay Galleries catalogue, Onassis called the company's office in Beverly Hills and said she wanted the painting immediately.

"She was in Paris, and we had the painting here, and she insisted she must have it the next day because she needed it for personal reasons," said Louis Stern, Findlay's California president.

"I haven't sold things of this great caliber or price to anyone who acted this impulsively before, but you have to look at it in relation to a buyer's means," he added.

Such are the shipping heiress's means that Stern, whose policy is cash up front, received a check for $495,000 a few hours later, wired from New York, and took the painting with him on the next flight to France.

Is Onassis usually so gung ho for art treasures? "She is not so much interested [in art]," said an aide at Onassis's Monte Carlo offices. "I'm sure it was for a gift. She's very generous."

Onassis: *Hefty spending.*

Photographs: top left and right, David McGough/D.M.I.; center, © 1982 by Thomas Victor; right, Sheldon Moskowitz/Gamma-Liaison; bottom, Sipa/Black Star.

The Bottom Line/Jack Egan

AND THE WINNER IS... BONDS!

The Salomon Survey

MANY THAT ARE FIRST SHALL BE LAST, and the last shall be first. That pretty well sums up the sixth annual survey by Salomon Brothers, the investment-banking firm, of how a wide range of investments, from stocks to old-master paintings, performed over the last year.

The big surprise in the just-released report is that bonds have actually led the pack over the past year, and by a wide margin. Bonds, the least rewarding investment over the last five years and ten years, as the accompanying chart shows, provided investors with a total return of 11.4 percent for the twelve months ending June 1, 1982.

The return on bonds was nearly double that on the second-ranking investment, oil (using as a measure the price of Saudi Arabian light crude). More striking, bonds are the only investment on the list that actually outpaced inflation, as measured by the consumer price index—even though the C.P.I. rose only 6.6 percent, its smallest increase in years.

The year before, although the C.P.I. rose 10 percent, five investments—Chinese ceramics, stocks, old-master paintings, U.S. stamps, and oil—outperformed it. The best performer, Chinese ceramics, went up 36.5 percent. Bonds that year dropped 9.6 percent in price, finishing twelfth on the list.

In the latest twelve months, only two investment categories besides bonds showed any gains at all: These were oil and housing. Diamonds held their ground, unchanged, but the Salomon Brothers survey tracks only the price of rough uncut stones, not gemstones. The recent collapse in cut-diamond prices following an enormous speculative surge is therefore not reflected.

Meanwhile, ten investments have declined in price. Gold and silver, high fliers when inflation was roaring ahead, did the worst. Gold dropped 34 percent; silver was down 44.5 percent. Since the survey, gold has continued to decline, and silver is drastically lower, selling last week for $5.16 an ounce. That's another 17 percent off its June 1 price.

Other big losers include old-master paintings, United States coins, Oriental rugs, and also stocks. Stocks dropped 10.5 percent over the year after a 25.3 percent gain in the prior twelve months, when they ranked second on the list. (Over the last five years stocks have provided returns well below the rate of inflation.) "All investment categories, with the exception of bonds, are finding disinflation a challenging environment in which to perform," says the report, which was prepared by Robert S. Salomon Jr., head of stock research for the firm, and Samuel G. Liss, who prepared the statistics.

The survey, titled "Bonds May Still Be the Only Bargains Left," presents a vivid picture of the effect declining inflation has had on all investment strategies. Those tangible assets, including collectibles, that became more and more popular as inflation was rising have been decimated. And since interest rates have stayed near record levels, the cost of speculating has become prohibitive. Investors holding these assets are now unable to sell them except at a loss. At the same time, these investments provide no return, such as interest or dividends. Stocks have also been hurt by high rates. By contrast, individuals who have put their money into debt instruments with fixed-rate returns have been able to take advantage of the highest "real" interest rates—the total return minus inflation—in memory.

Ranking the Investments

COMPOUNDED ANNUAL RATES OF RETURN OVER:

	1 YEAR	RANK	5 YEARS	RANK	10 YEARS	RANK
Bonds	11.4%	1	0.6%	15	3.6%	15
Consumer price index	6.6	2	9.6	11	8.6	12
Oil	6.3	3	21.2	4	29.9	1
Housing	3.4	4	10.0	10	9.9	10
Diamonds	0.0	5	13.7	7	13.3	9
Chinese ceramics	-0.5	6	23.7	2	15.3	6
Farmland	-0.9	7	10.7	9	13.7	7
Foreign exchange	-1.9	8	1.6	14	3.6	14
U.S. stamps	-3.0	9	26.6	1	21.9	3
Stocks	-10.5	10	7.7	12	3.9	13
Oriental rugs	-16.2	11	17.1	6	19.1	4
Old masters	-22.0	12	13.7	8	9.0	11
U.S. coins	-27.8	13	21.4	3	22.5	2
Gold	-34.0	14	17.3	5	18.6	5
Silver	-44.5	15	5.5	13	13.6	8

All returns are for the period ending June 1, 1982, based on latest available data.
Source: Salomon Brothers, Inc.

"That little table carries a very strong message," says Salomon. "We've all got a stake in these numbers, both as individuals and as institutions." The message, he explains, is that "if one is to be paid exceedingly well for being a lender—well, why not be a lender?" After adding up all of the economic trends that support investment in tangible assets (such as escalating inflation, rising taxes, and a consumer economy) and those favoring financial assets (an increasing confidence in money, reduced government regulation, and incentives for saving and investment), the report concludes that the balance has tipped decisively toward the latter.

Stocks and bonds are not, however, equally attractive as investments. "The enormous amount of corporate debt outstanding combined with the high real cost of carrying this debt . . . is causing erosion of returns available to equity," says the report. "And, therefore, the growth of earnings and dividends will generally not be sufficient to allow stocks to be competitive with prevailing or anticipated interest rates." In other words, the high rates that make bonds attractive will also depress stocks.

The bond category in the report stands, in effect, for all interest-bearing investments, including such short-term vehicles as money-market funds, six-month savings certificates, and Treasury bills. In fact, individuals who kept their money in these would have received a return of about 14 percent over the last year, doing even better than the bond investor. That's because the return on bonds has two components—the actual yield of the bond and its changing price. Investors could have received a yield of 14 or 15 percent on long-term bonds during the last year, but a typical bond dropped about 3 percent in value as interest rates continued to rise. These elements, combined, produced the 11.4 percent return indicated on the chart.

When interest rates rise, bond prices decline, and vice versa. Right now, interest rates are climbing again, and some forecasters expect them to keep ascending in the coming months. That's due to the federal government's need to borrow more than $40 billion over the next three months to finance the deficit, and the Federal Reserve Board's having to confront another surge in the money supply after July 1, when Social Security benefits go up and the next round of personal-tax cuts goes into effect. At some point, rates will finally come down, but possibly not until early 1983.

For investors, the coming months could provide an unparalleled opportunity to lock in record yields for years and also a good chance to obtain substantial capital gains when rates finally decline. It's quite possible that bond buyers will soon be enjoying total returns of 25 percent or more. "This could be a once-in-a-lifetime cyclical turning point in bonds, and people should be ready to switch," says David Jones, chief economist for Aubrey G. Lanston & Company, a leading government-securities dealer. "Bonds will be to the 1980s what real estate was to the 1970s."

While Robert Salomon agrees that such an opportunity may be in the offing, he recommends that investors stay in short-term instruments for the time being. In general, he advises, avoid anything with a maturity of more than three years. Sticking with a money fund or other short-term vehicle for the present is ideal. "The decision to extend maturities may come, but it hasn't yet," Salomon says.

He adds one important warning: Investors should consider only the very highest-rated obligations, even if it means sacrificing a percentage point or two in yields. Federal-government notes and bonds provide the least risk, and only those corporations and municipalities with AAA bond ratings—and there aren't many left—should be considered for investment. Given the precarious finances of many companies, investors must be extremely vigilant about credit quality.

Bonds may be "the only bargain left," but they're no bargain at all if you're not sure you'll get repaid. ■

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The daring genius of the Netherlands Dance Theatre. July 13-24

Photo: Jorge Fatauros

Last summer, Clive Barnes wrote, "What a prolific genius Jiri Kylian is! He brought his company to New York and it literally scalded across the Metropolitan stage. This is quite simply a sensational company."
And now they are back. With the New York premieres of Kylian's *Wayfarer*, *Nomad* and *Svadebka*, Mats Ek's *House of Bernarda Alba* and William Forsythe's *Say Bye Bye*. And the return of five acclaimed Kylian works.
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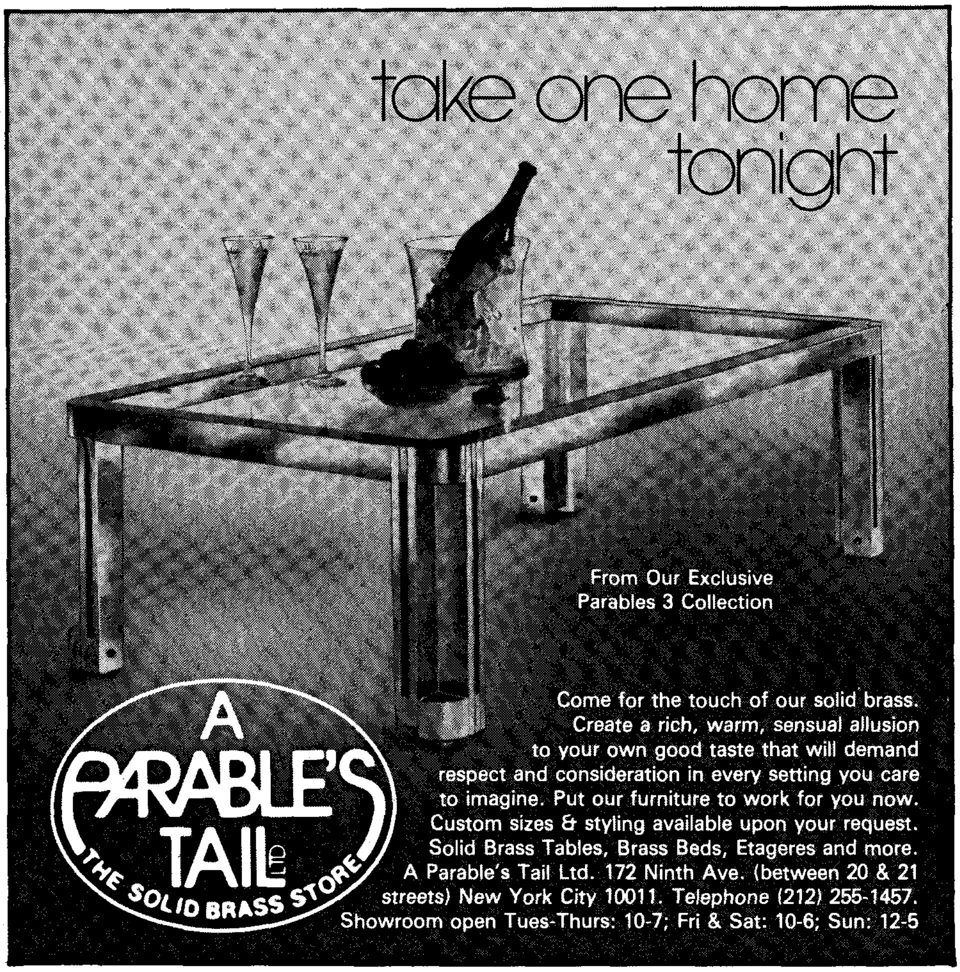

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Learning to Speak

ACCORDING TO *The Book of Lists,* AMERicans fear speaking before a group more than anything else, more than heights, more than snakes, bugs, and insects, more than deep water, more even than death itself.

So it's not surprising that companies that promise to relieve the terror of public speaking do a brisk business on the corporate tab. They don't actually advertise that they lick fear—that might belittle their high-level corporate-type customers. Instead, they call their "product" a "marketing investment" that will teach executives to become more effective, to sell themselves.

I spent two days learning how as a participant in the executive program at Communispond, the largest of hundreds of image-improvement specialists listed in the *Directory of Personal Image Consultants.* Several are affiliated with ad agencies—Communispond was once co-owned by J. Walter Thompson Company but was bought up by founders Kevin R. Daley and Charles Windhorst in 1976. Stick with me for the next ten minutes and you can save the $750 seminar fee and the two days in a workshop, some of it whiled away coloring with Magic Markers like grade-schoolers.

On the first morning, I file in with fifteen other would-be orators: twelve men and three other women, about the normal ratio in Communispond courses. There are six bankers, two accountants, two financiers, five assorted corporate executives, and, of course, one magazine columnist. We learn all this fast because our first exercise is to introduce ourselves to the group and tell what makes our work exciting—while a camera rolls. This is to become our benchmark performance and a testament to our nervousness, tinny voices, monotonous drones, twitchy eyes, reliance on "um" and "you know," and our general paralysis.

When the videotape is replayed, in a private session, I get good marks for using my hands (and wonder why my mother always scolded about that) but fail miserably in eye power. In just one minute, my eyes have taken in the floor, walls, ceiling, and every person present many times over.

"Scanning the audience—looking across people—creates a negative effect," says Carol Maye, one of our two instructors, a pleasant-looking woman who smiles an awful lot. "Look at one person for an extended period of time. Lock in on him," she tells us, and then she puts us through the paces.

The group splits in half, and we practice speaking to a thatch of raised hands. Each listener must count from 1,001 to 1,005 before lowering his hand and releasing the speaker to look away. Most of the speakers are so gratified when my hand drops that they linger momentarily, casting bonus glances.

By 11:30 the first morning, we've conquered what to do with our eyes and move on to the next trouble spot, the hands. These should "feed the eye," explains Ted Fuller, a hearty fellow who is our other instructor and a partner in the firm. "Don't clasp or clench your hands in front of you," he exhorts. "And don't gesture *after* your words—people will think you're an idiot." Instead, let your brain activate your body naturally, we're told, as if we were being instructed in natural rhythm.

Class coordinator Janet Jennings booms out the name of the first "volunteer" to try out these new skills. "This is like a game show," one of the contestants remarks. Each name is called with gusto, and each person gets up to blurt out a personal experience. One speaks of a near-disastrous air crash, another of an accident on a catamaran, a third of how as a child of three in Vermont he decided to taste an icy tree and got his tongue frozen to the trunk.

Maye reviews our tapes in private tête-à-têtes. She tactfully points out that by twisting my shoulders I have shut out half the audience. She asks kindly how I feel about my pace. I rushed through my tale at such breakneck speed that I am embarrassed at her solicitude.

After a lunch of cold cuts served up with plastic cutlery, we resume work. It is 1:10 P.M. Our task now is to master presenting a solution to a problem using visual material on an easel. We are to employ a "touch, turn, talk" technique. It is like learning a dance routine. Plant yourself to the right of the easel, just ahead of its forward leg. Watch your left hand pat the display; pause; turn away to lock eyes with someone in the audience; talk.

But where are our visuals to rehearse with? Now comes the fun: We create them. Armed with Magic Markers and a sheaf of easel-size paper, we repair to the next room clutching binders full of easy-to-imitate visual aids and joking about being at summer camp. The best any of us comes up with is stick figures that couldn't pass as refrigerator art. Maye and Fuller praise them.

The trick, Maye tells us, is not to be a Rembrandt but to "clear your visuals. You could show people a square and convince them it's the earth. But you'll lose your audience fast if you've got a lot on each board and you don't explain right away what it is. As soon as you flip to a new chart, that's where people will look. That's new—you're not." This is important for our group: Our charts all seem as populous as Bosch's *Garden of Earthly Delights.*

Naturally, we get a second chance, and, this time, hours to prepare. Our homework assignment is to add to our solutions-to-problems talks three pieces

"Like a game show": *Communispond students are taught together how to gesture and speak, and then view the results on TV.*

Photograph by Allen Arpadi.

of supporting evidence—and accompanying visuals, of course. We can use facts, statistics, analogies, personal incidents, even the judgment of experts, to build our cases. Fuller commends us for our prodigious effort so far and dismisses us. It is 4:20 and I feel about as exhausted as if I'd spent the day in a hammock.

The next morning I begin to wish I were in one. All sixteen of us pair off to practice our seven-minute speeches on each other; then we present them to the class. The presentations are interesting and far more polished than the day before—Ed has a way to restructure the hiring practices of his accounting firm in order to retain senior associates; another Ed persuades us to slash the cost of a product by manufacturing it abroad. Rachel argues for the drum-dryer method of hazardous-waste disposal, and Lou has hit on the solution to a time-management problem.

Though each speaker has notably improved since his benchmark performance and is, by himself, almost compelling, collectively the speeches are one big Sominex. By the eighth, I'm wishing for a course in how to look alert when you're adrift. (Fuller and Maye apparently have mastered that one too. To the end, they brightly bark encouraging tips.)

Although no two subjects are at all alike, there is a disturbing homogeneity to the speeches. I tell myself it is because of the assignment's formula, but I cannot help noticing that as each of the dozen men approaches the floor, he inhales sharply, thrusts his shoulders back, and buttons his jacket. They have begun to look as if they'd been put through a Communispond blender.

Finally, when we're all listened out, Fuller rewards us. "Again, you've earned lunch," he says.

After a repeat of the first day's meal, we're back, boning up on Q's and A's. Maye adopts the Socratic method and teases out of us the idea that answering questions is a welcome way to clarify points and resell your audience. But how to prompt people into asking any? "Have a transition question of your own in your back pocket," she clues us. "Raise your own hand and ask it."

Once the questions start popping, we're instructed, listen for the concept, hold your feet steady (retreat signals fear), break visually from the person posing the question, rephrase and defuse the query, tie it back in with the main idea of your presentation, raise your own hand again, and solicit other questions. When someone lobs at you the observation that the product is astronomically expensive, don't answer directly; say, "There's been a question about costs."

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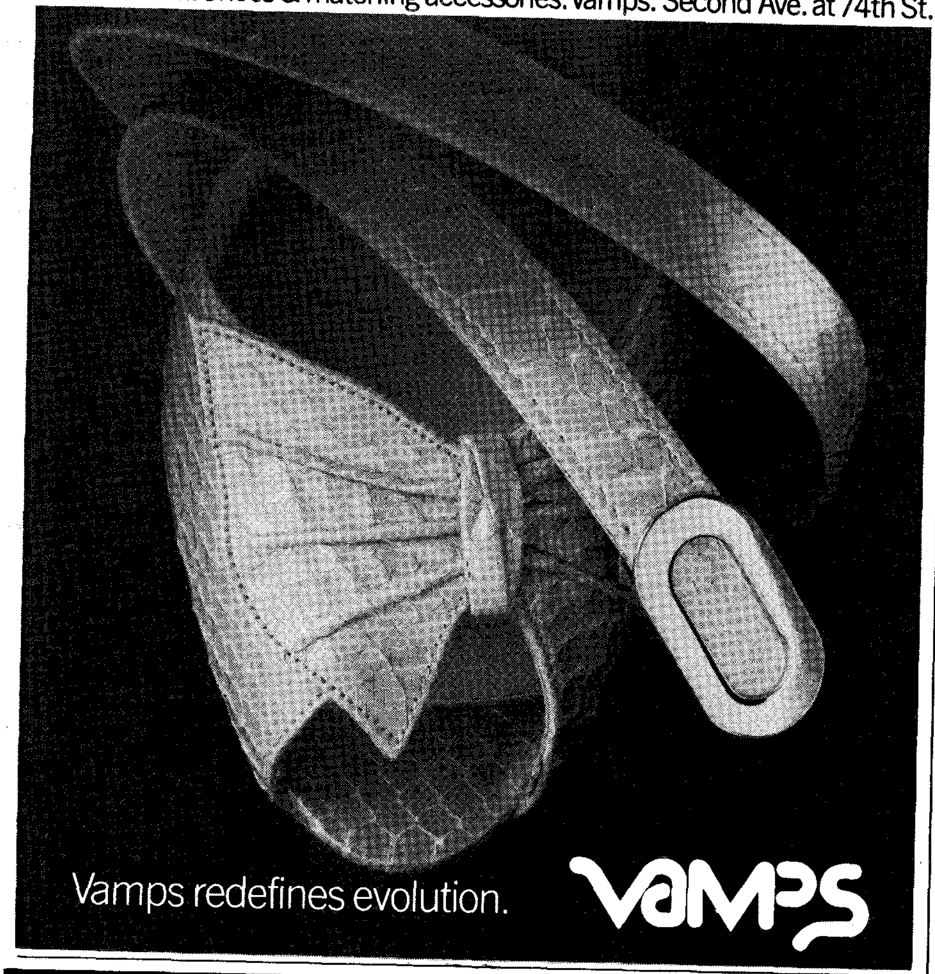

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far, but the group is clearly up to the challenge. We split into two groups to test our fielding skills, and, for the most part, we show grace under fire. "If some hostile person out there is trying to de-wheel you, focus on the others," Fuller warns. "And show candor with emotional issues, like safety. Say something like 'I understand how you feel' before you tackle the question."

Our final rite of passage is to make abbreviated speeches from behind the lectern while Fuller whoops out advice and reassurance from the back. "If your voice feels like it's too loud, I promise you it's just right," he shouts. "Remember, Carol Maye and Ted Fuller aren't going to be there after today." We then watch one another on tape and applaud one another's obvious overall improvement.

Was it worth it? My colleagues all say yes, though none seem to know what it cost their companies to send them. Karen Curran, a compensation manager at Alexander & Alexander, an insurance company, expects the course will boost her from proficient to perfect—"as long as I'm committed to practicing." Dennis Diczok, a vice-president at Citibank, agrees. "I need these skills," he says. "Everything in life is selling. I've noticed people who have this ability, and I've admired, even feared it. They have more control than you do, and they can cut you off."

Chris Baiz, a vice-president of Manufacturers Hanover Trust, values Communispond as "a cleanup session" and confidence builder. "If from this experience I can get management to make one favorable decision it wouldn't have made before," he says, "this will have paid for itself 100 times over." And Doug Carleton, a senior associate at Merrill Lynch White Weld Capital Markets Group, adds, "Funny thing is, during the Q-and-A I realized I remembered every speech because of the drawings. That's kind of obvious, but not so obvious. I guess you could say there's a lot to make fun of, but that's always easier than praising."

He may be right. I know the Communispond method works, because I saw the before-and-after videotapes. But I keep wondering whether a private tutor couldn't have worked the same magic in an hour. Communicating a verbal concept via a visual aid is great, but did I really need to spend hours coloring the thing in? And every time Fuller or Maye (I mean Ted or Carol) addressed us by our first names (virtually always), visions of est and Dale Carnegie corn ambushed me.

On the other hand, I did learn some valuable techniques. I just wish Ted hadn't ended it all by saying to us, "Have a safe trip home. Godspeed. Love you all." ■

The National Interest/Michael Kramer

THE G.O.P.'S NOVEMBER BLITZ

High-Tech, High Hopes

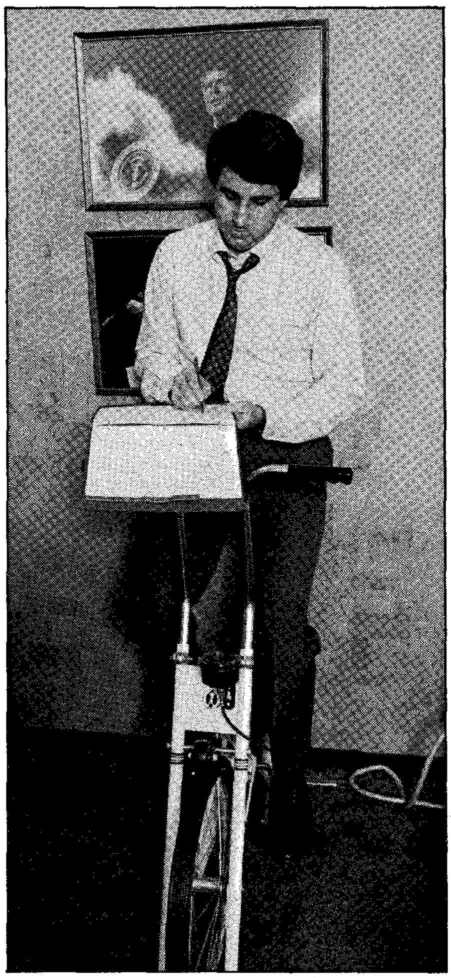
YOU MAY HAVE ALREADY SEEN THEM ON television. If you haven't yet, you will soon. They're the first round of the Republican party's multi-million-dollar 1982 media blitz—which is just one piece of a highly complex and well-coordinated G.O.P. effort designed to blow the Democrats out of the water in the midterm congressional elections this fall.

To see the Republican spots is to wallow in the past. It is as if Jimmy Carter were still president—which is exactly the idea and only fair. The Democrats have been running against Herbert Hoover for 50 years. Why shouldn't the Republicans run against Carter?

In one G.O.P. commercial, a Carter look-alike and another actor who resembles House Speaker Tip O'Neill participate in the reading of a will that leaves to Ronald Reagan a recession, a 12.4 percent rate of inflation, rising gasoline prices, and uncontrolled government spending.

Like the highly successful Republican commercials of 1980, the latest G.O.P. television campaign didn't just happen. It is the result of survey research. A pollster named Bob Teeter—about the best in the business—discovered that two out of three Americans still blame Jimmy Carter for the current economic mess. And, more important, at least half the people believe Ronald Reagan should be given one or two years *more* to complete his recovery program. This is a powerful finding, and it is directly responsible for the president's continual reminder that he inherited bad times and that the G.O.P.—as the tag line to the TV spots says—is "*beginning* to make things better."

Beyond and behind the television campaign is a phenomenal Republican war chest. Together, the Republican National Committee and the G.O.P. campaign committees in the Senate and House have a budget of almost $100-million. The Democrats have less than $20 million. Most of the Republican money has been raised by sophisticated direct-mail techniques, the majority constructed by Richard Viguerie, who keeps raising money for Republicans even though he continues to complain that Reagan has strayed too far from the rightist views that Viguerie believes in.



Rich Bond: *Keeping up with the polls.*

Unless it is allocated wisely, the Republican money could be wasted with ease. The man most responsible for making sure that doesn't happen is Rich Bond, the 32-year-old deputy chairman of the Republican National Committee. It is Bond and his associates who target the dollars; it is they who decide which Republican candidates get the most help from the national party. It is they who enforce what passes for party discipline. "It's okay to differ with the administration's policies," says Bond, "but only up to a point—and you must never, ever attack the president personally. Oh, you can, but not if you want our money."

Bond is the White House's man at party headquarters. The Republican chairman, Dick Richards, used to be. But Richards alienated the administration's top brass, and he'd be out of his job altogether if it weren't for his personal relationship with the president.

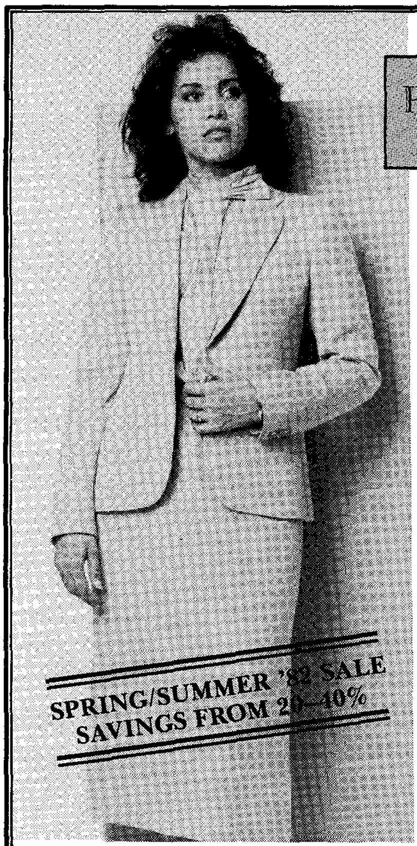
Bond grew up in Rockville Centre, got his political education on Long Island, and made his reputation by engineering George Bush's upset victory over Ronald Reagan in the 1980 Iowa caucuses. Bond did that by inventing a new campaign technique: direct mail with a twist. He mailed letters to 200,000 Iowa households, but instead of asking for contributions, as everyone else was doing, Bond asked those interested in working for Bush to call an "800" telephone number. Bond's appeal netted 5,000 responses, 5,000 people willing to go to their caucus meetings and work for Bush. The other candidates, Howard Baker, John Connally, and Reagan, pursued traditional strategies—and got clobbered. Bond's creativity and love of technology are reflected everywhere at the National Committee. Banks of computers resemble something out of *Star Wars,* and they provide the G.O.P. with instant knowledge. Want to know the effects of the latest reapportionment scheme for California? Push a button. Need a fund-raiser for a congressional candidate in Wyoming? Push another button.

For a favored Republican candidate (defined as one whom Bond & Company has targeted for special aid, either because he is in trouble or has a good shot at knocking off a Democratic incumbent), the national party's resources translate into impressive help. To begin with, the lucky Republican will receive $57,000 from various G.O.P. outlets for his primary- and general-election campaigns. There's a law that sets the $57,000 limit; otherwise, there probably wouldn't be a limit. But there *is* a way to channel even more money, and Rick Shelby, a Bond deputy, works this angle. Shelby is a kind of super Pac-Man. He is the G.O.P.'s liaison to over 200 corporate political-action committees, each of which can and does kick in money to Republican candidates according to the party's master plan. So if you're a prized Republican, you start your campaign with a whole lot of money and some crucial political intelligence that the Democrats just can't match.

"There's never really been a coordinated effort before," says Bond while pedaling on his office exercise bicycle. "The closest operation to what we're doing is what Nixon did in 1970. But the emphasis then was on protecting the president, not on electing Republicans to Congress. We've got the opposite point of view. Very early on [White House Chief of Staff] Jim Baker made it clear that the best way to protect the president is to elect Republicans to Congress. So that comes first; everything is geared to that."

This strategy may seem obvious, but it

Photograph by Robert Sherbow/Uniphoto.



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isn't. The Nixon approach has been the traditional one. "What's different now," says Bond, "is that the president is really trying something new. He'll rise and fall in the polls, as all presidents do, and the Congress will go along with him—or resist him—pretty much according to those fluctuations. But more than at any other time in the past, the midterm elections will be *the* barometer regarding the country's acceptance of the Reagan program. At least that's how it will be read, by the press and by the Congress. If we get killed in November, the president's legislative program and economic-recovery plan will be crippled. There'll be no real legislation of any meaning for two years, and there'll most likely be a Democrat president elected in 1984."

"Getting killed in November" is a term of art. Historically, the president's party loses, on average, 36 seats in the off-year election. So one would assume that anything less than the "normal" loss would be described as a good performance. "Not so," says Bond. "What Reagan is trying to do is so radical, or at least that's the way a lot of people perceive it, a 36-seat loss will be read as a crushing defeat, a repudiation. We've got to do very much better than normal."

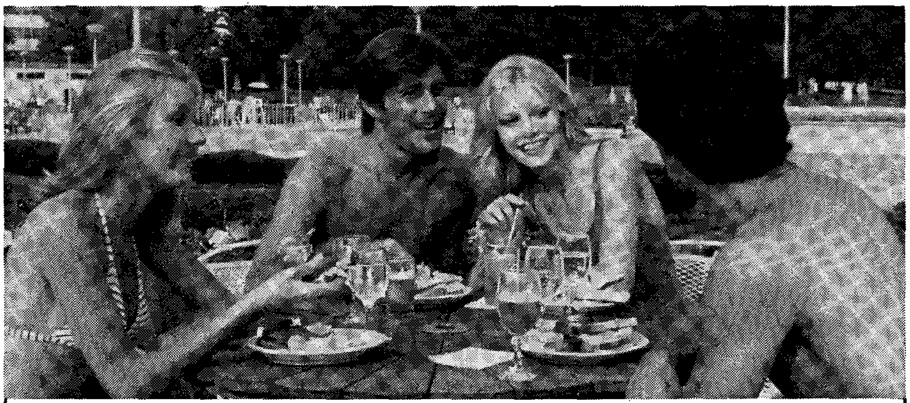
For a while this year, back in the winter, when the Reagan program was stalled on the Hill, the White House was afraid that it was going to become powerless forever. "I knew that if the Democrats could actually come up with an alternative program," says Jim Baker, "then we'd be done for. But the Hollings proposal went nowhere, and no other Democratic alternative has gone anywhere, either."

The Republicans believe that the Democrats are intellectually bankrupt, that they can offer only a return to a discredited past, a vision the country has already rejected and wants to forget. "You can see their plan—and their desperation—in their mailings," says Bond. "All they've got is hate and fear. They're trying to scare people, but they have nothing to offer but the old welfare-state stuff and that won't fly anymore.

"Plus," adds Bond, "we've got the Patience Factor. While the national polls have charted a decline in the president's approval rating, I'm not all that concerned. First, Reagan is higher at this point in his presidency than were Nixon, Ford, or Carter. Second, we think the slide has bottomed out and that Reagan's popularity will begin to rise. Third, we poll at the congressional-district level all the time. We seek 400 respondents, as compared with the national polls that ask questions of 1,500 people across the whole nation. So ours is a more precise measure, and, on average, we show the president's approval to be seven to ten points higher than you see in the national polls. And fourth, look at what's coming up—all good news. The budget is finally on track, and on July 1 everyone will receive a 10 percent tax cut and about 36 million people will get a boost of 7.4 percent in their Social Security benefits. And of course there'll be other things—like the planned Reagan-Brezhnev summit in the fall. That'll help. Summits like that always help."

Bond's bottom line is decidedly upbeat. Far from bad-mouthing Republican prospects in an effort to create a psychology of lowered expectations, he is predicting that the G.O.P. won't lose any seats in the House and might even pick up two or three. The last time a president's party did that well in an off-year election was in 1934, when Franklin Roosevelt's Democrats added nine seats. Bond has gone to school on the 1934 election—but he's rejected the F.D.R. approach, which was to have the president remain resolutely non-partisan. Reagan has already attacked the Democratic congressional leadership, and he might go farther in the fall. "It's just that it's a different time," says Bond, "but we will copy F.D.R. in the sense that we'll accentuate the positive in the president's record. F.D.R. was right about that. The old wisdom that you can't beat somebody with nobody still holds in politics—and you can't knock out a program that's in place unless you have a credible one of your own. Actually, we're trying to have it both ways. We're taking advantage of the research that shows people willing to say we're still in Carter's recession, and, at the same time, we're trying to point to things like inflation being down. Unfortunately, most people don't seem to realize that inflation is down, but, in a way, that's good. It means that when we finally do get that message across, the president's approval score will jump."

Against a concerted and well-financed Republican operation, the Democrats have little to show. They meet in Philadelphia this weekend for their quadrennial midterm convention—and there still isn't any indication that they'll be able to fashion anything but an old-hat agenda. In fact, most of the pre-convention jockeying has concerned the nuclear-freeze movement: Should the party, as a party, support it, and if so, in what version? An important issue, but not one that will determine the outcome this fall. So the Democrats will likely limp into November on a hope and a prayer: They'll be praying that the Patience Factor has worn out. They still don't seem to realize that even if they're right they won't necessarily be rewarded at the polls. They won't win simply by carping at Reagan, and they've got to offer something more than warmed-over New Deal. So far, though, a new and credible Democratic agenda is just a dream—if even that. ■



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IN AND AROUND TOWN

By Ruth Gilbert

June 21 through 30

S	M	T	W	T	F	S
	21	22	23	24	25	26
27	28	29	30			

Marian McPartland, First Lady of jazz piano, arrives at the Café Carlyle for the summer June 27. Benny, Lionel, and Teddy (know who they are?) reunite June 25 at Carnegie Hall for the opening of the Kool Jazz Festival (they're Goodman, Hampton, and Wilson). And the 92nd Street Y's Summermusic Festival begins June 29 with performances of two Schubert chamber works and the glorious Mendelssohn Octet.

For Real?

In *Shirley MacLaine: Illusions,* Ms. MacLaine and Gregory Hines illustrate, using song and dance, the fact that things are not always what they seem. Magicians and clowns amplify the theme. On Channel 2, June 24 at 9 P.M.

Grace Notes

Soprano Grace Bumbry has the role of Leonora in Verdi's *Il Trovatore* when the Metropolitan Opera gives one of its free park performances, at Co-Op City, in the Bronx, June 23 at 8:30 P.M. Also that night, Barbara Conrad makes her company debut, as Azucena (which Bumbry used to sing).

Eastern Stars

The extraordinary Grand Kabuki, 77 actors, musicians, singers, and dancers, visits New York City June 29 through July 10, performing at the Metropolitan Opera House. Bando Tamasaburo, one of Japan's most renowned *onnagatas* (men who play female roles), stars in *Narukami* as a seductive princess.

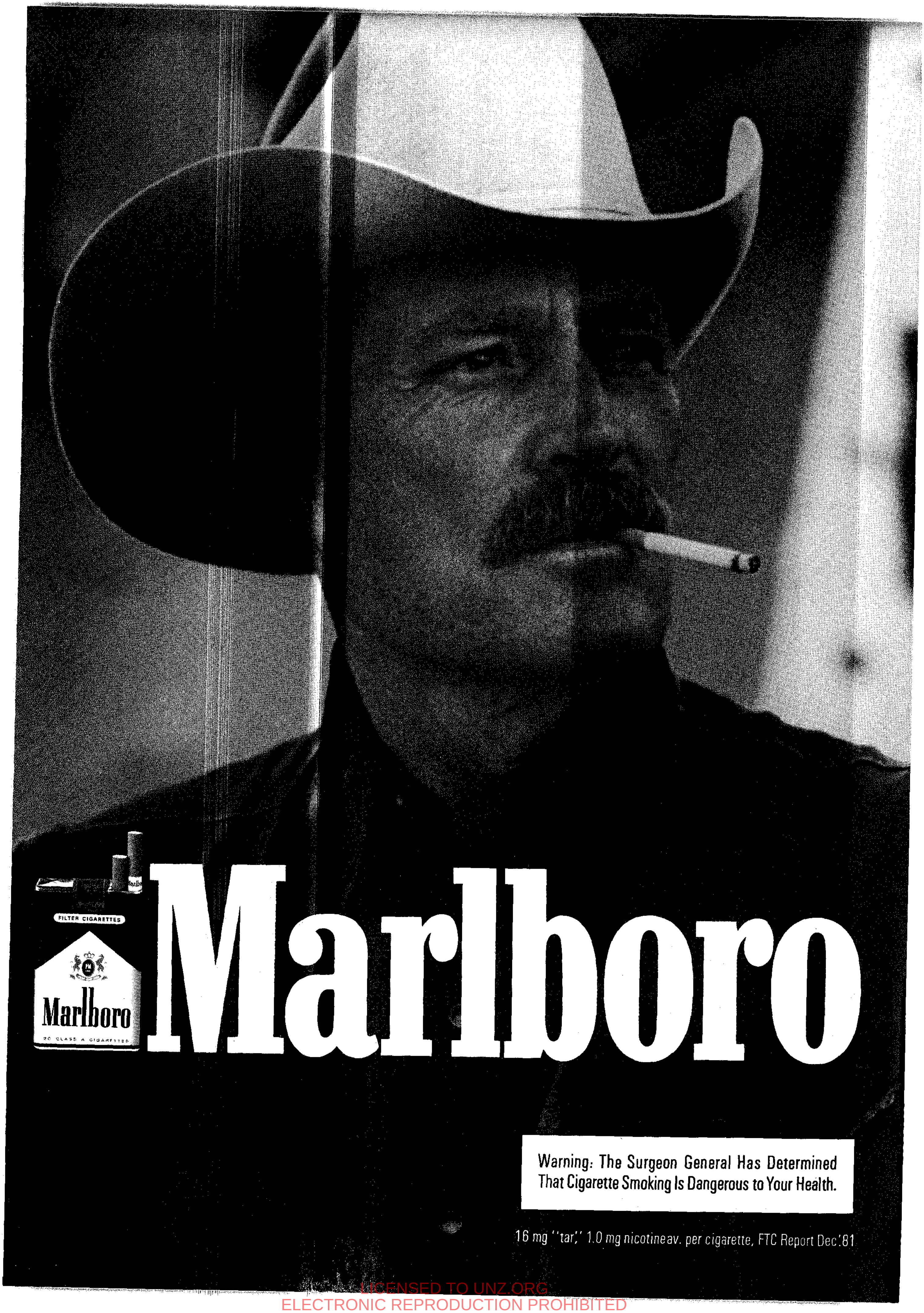
Free Maxene

Maxene Andrews, of the famed Andrews Sisters (she used to stand on the left), opens the ninth season of the Music for a City Evening series in Rockefeller Center's Channel Gardens June 23 at 5 P.M. It's free.

That's Amour

John Seitz (near left) plays the great libertine, and Roy Brocksmith plays Sganarelle, in the New York Shakespeare Festival's production of Molière's *Don Juan,* which opens at the Delacorte Theater, in Central Park, June 25. Also in the cast are Pamela Payton-Wright and Burke Pearson. Richard Foreman directs. Yes, it's in English.

Photograph, top left: Christian Steiner.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New York

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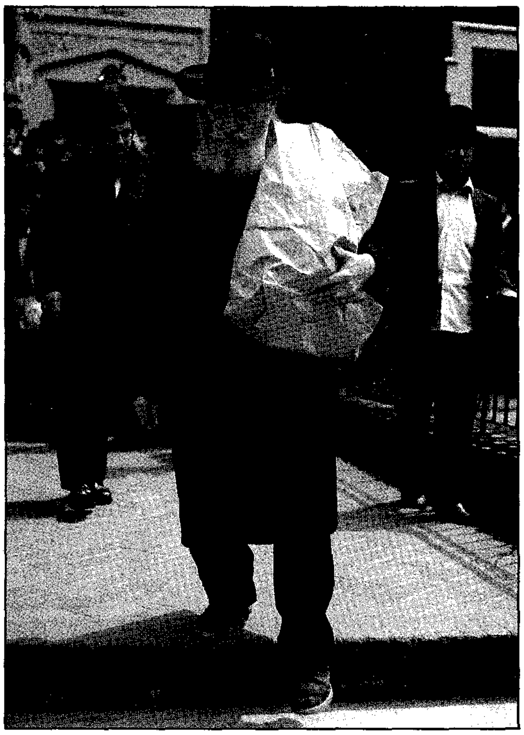
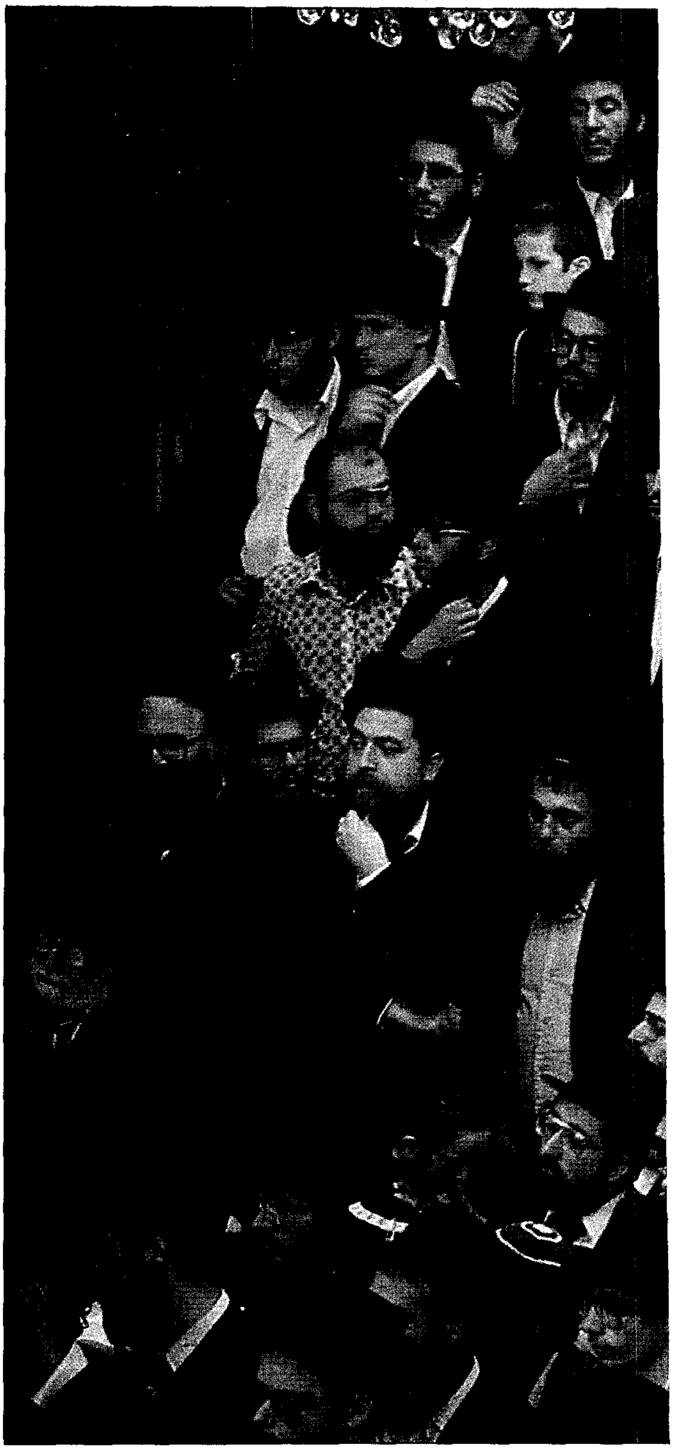




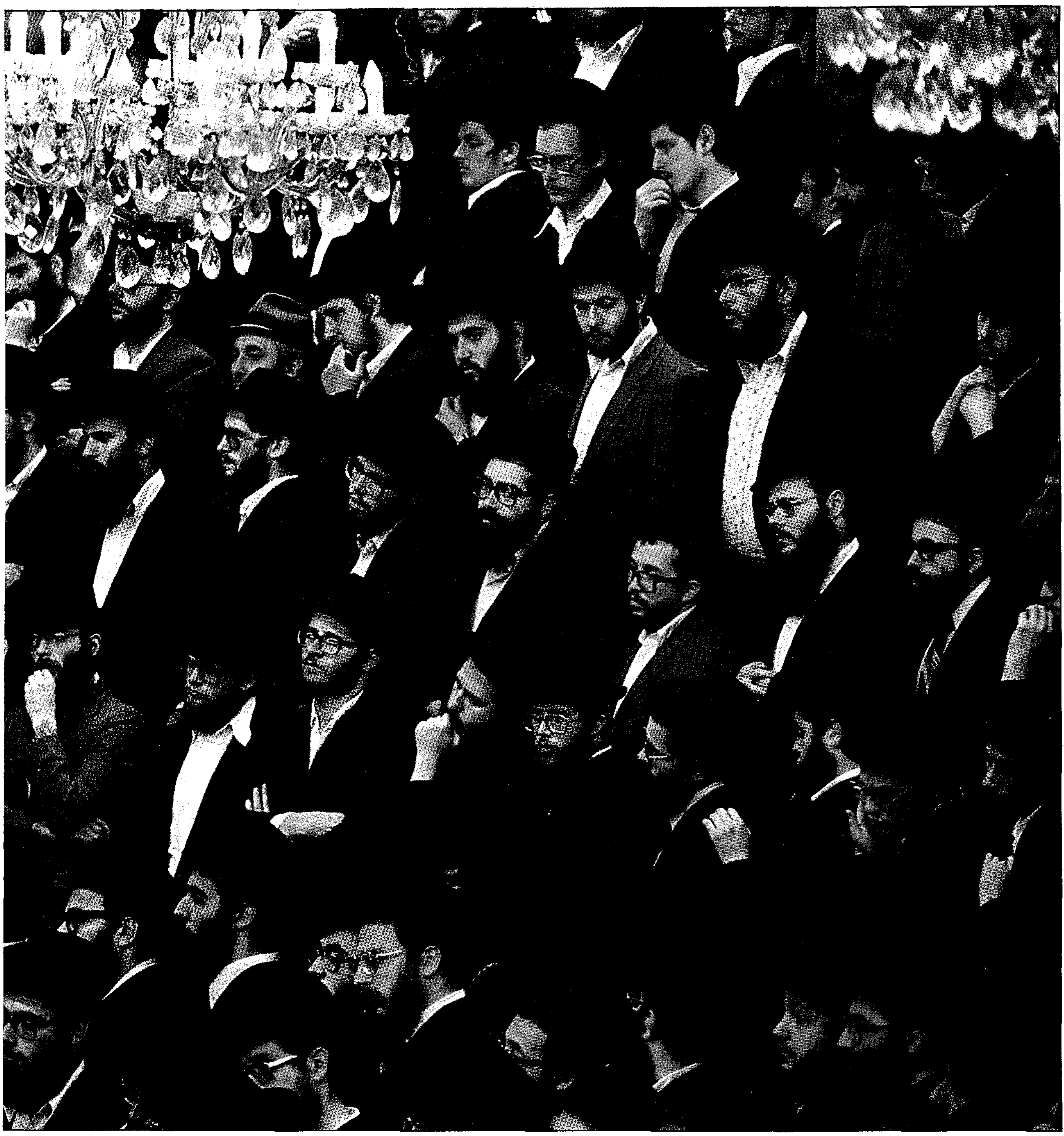
True believers: *The Lubavitcher rebbe, Menac*

> "...The Lubavitchers of Crown Heights are attempting to rescue the whole Jewish world..."

THE FIRST TIME I SAW THE LUBAVITCHER REBBE, A majestic 80-year-old man with a white beard and elegant black coat, he was carrying a large, crumpled paper bag with great care. He seemed to embody an old Hasidic saying: "Everyone must have two pockets. In the right pocket one must keep the words 'For my sake was the world created,' and in the left, 'I am but dust and ashes.' "

The rebbe entered a silver Cadillac and placed the bag on his lap. He was on his way to visit the grave of his father-in-law, the former leader of the flock. There, in solitude, he would open the letters stuffed in the bag, from followers around the world who had written him for help. One by one he would read them and beg mercy, sometimes praying, sometimes crying, always striving to bring heaven and earth closer together.

The next time I saw the rebbe, he was before his flock in



Photographs © 1982 by Black Star.

lel Schneerson, bag of letters held tight, and his followers, listening to one of their leader's five-hour orations.

Crown Heights to give a speech—translated simultaneously from Yiddish to English, French, Russian, and Hebrew—that was transmitted live on cable TV throughout the United States and by radio to dozens of Lubavitcher centers around the world. The rebbe, widely acknowledged as one of Judaism's greatest religious leaders, has a vast audience. And his aggressively proselytizing Hasidic sect has had an impact far beyond its numbers. Its outreach programs—placing giant Chanukah menorahs in midtown Manhattan and near the White House, aiding widows and orphans of Israeli war casualties, operating a highly successful drug-rehabilitation program in California, traveling far and wide to bring Jews back to their religion—have attracted a great deal of attention. In a time of stagnation in the Jewish establishment—synagogues often resemble country clubs more than spiritual shrines—Lubavitcher earnestness, energy, and dynamic community-oriented activities have been winning an increasing number of admirers, sympathizers, and even adherents.

But to a non-observant Jew like myself, the other side of the Lubavitcher coin did not seem quite as appealing: strict compliance with Jewish laws, no matter how antiquated; proscription of birth control; a traditional role for women in intellectual life; eccentric sartorial habits. Still, though religious sentiment is on the rise throughout the world, the Lubavitchers seemed to be the only Jewish group taking action. I went to Crown Heights to find out what kind of people the Lubavitchers are, and to hear their rebbe speak.

MORE THAN 5,000 OF THE FAITHFUL HAD crowded into a space intended for no more than 3,000 in the synagogue of the Lubavitcher world headquarters, at 770 Eastern Parkway. The currents pushed me to the edge of the women's balcony. All Orthodox Jewish synagogues seat

Photographed by Ricki Rosen

“. . .Members of the group believe the Messiah

אסור לדבר
בשעת התפלה

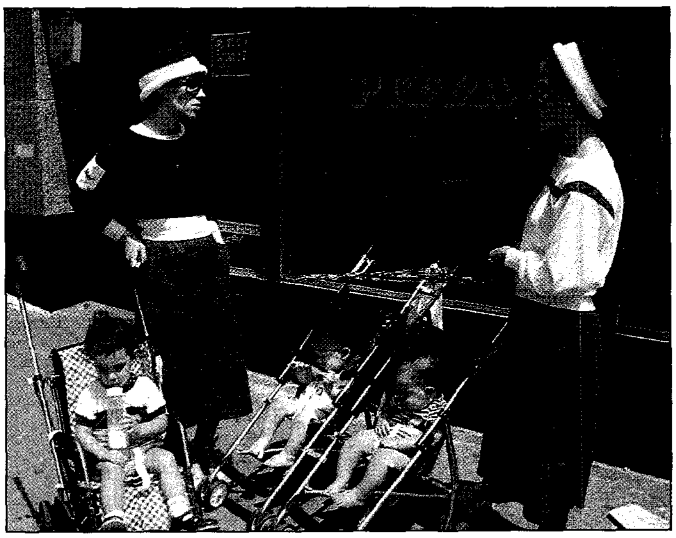
men and women separately, but here was an additional fixture: a tinted-glass partition that concealed us, saving the men downstairs from any undue distraction. The atmosphere upstairs seemed less than holy. Babies were crying. A mixture of babywear ads and notices for Bible classes adorned the walls. To my surprise, the women were very fashionably dressed. Some of the younger ones wore makeup out of the pages of *Vogue*.

I peeked downstairs through a crack between the glass partition and the balcony. The men, in traditional knee-length black coats, black hats, and beards, all looked alike. Suddenly, stark silence enveloped them, as if Moses had just descended, Eleventh Commandment in hand. As the rebbe, Menachem Mendel Schneerson, crossed the hall, his Hasidim seemed to re-enact the parting of the Red Sea. The agitated mass of solid black somehow managed to part in the middle to make room for the rebbe to walk up to an elevated stand and sit by a long table covered with a simple white cloth. Surrounded by the elders of his community, their white beards often much longer than his, the rebbe fixed his gaze on his flock and began a five-hour speech.

“We live in an age that is characterized, above all, by its immense accumulation of knowledge,” said the rebbe in a forceful, determined, yet gentle voice. “The use of modern technology in the service of Torah prepares mankind to see—literally and physically—godly matters. . . . Man is a limited being, and intangibles are more readily comprehensible when accompanied by physical examples. . . . The discovery of the telephone, radio, television, the simultaneous transmission and reception of words and images all over the world, gives concrete understanding to the belief that Hashem [God], who of course is infinitely greater, can certainly hear and see all that takes place. . . .”

“We want Messiah now, we want Messiah now, we want Messiah now—we don't want to wait,” burst the Hasidim, singing what they describe as the No. 1 tune on their “top ten” list. They repeated the song, jumping and clapping hands with such burning ecstasy that it was almost impossible not to believe the Messiah would walk in any moment. The Hasidim use song and dance to establish a link between themselves and God. “ ‘Above nature and above time and above thought’—thus is he called who is in ecstasy. He has cast off all sorrow and all that is oppressive,” wrote philosopher Martin Buber about Hasidic ardor.

Modern technology, concluded the rebbe, must be used to spread the Word of God and “prepare our world for the messianic age.”



Women's place: *A tinted-glass partition in the synagogue separates women from men (top); a modern look on a Crown Heights street.*

IN THE MIDST OF A largely black and Hispanic section of central Brooklyn, adjacent to the ghetto areas of Bedford-Stuyvesant and Brownsville, the Lubavitchers have set their modern version of the Eastern European Jewish village, the *shtetl.* Their 50 blocks of predominantly red brick two-family houses and manicured lawns with red and white geraniums in full bloom are crisscrossed by broad, clean streets lined with sun-dappled trees. Here and there, incongruously, are burned-out, graffiti-covered apartment buildings, their shattered windows like open wounds. In plain but cluttered shops on Kingston Avenue, kosher Chinese egg rolls have found a place among bagels and lox; electric blenders and prayer books lie side by side; and yellow buttons that read “Relieve the fuel shortage—don't drive on Shabbes” are sold in abundance. Local blacks and whites often cross paths here, never showing signs of mutual recognition. But among the Lubavitchers themselves there is a palpable small-town familiarity and closeness. Bearded men in dark suits and felt hats and kerchiefed women in modest dresses, frequently with baby carriages, form clusters as children bicycle nearby.

The Lubavitchers are but one of about ten major groups within Hasidism, the movement of spiritual revival that swept Eastern European Jewry in the eighteenth and nineteenth centuries, was nearly decimated by Hitler, was suppressed by Stalin, and emerged again phoenixlike, in the 1940s. It is estimated that there are 200,000 Hasidim worldwide, and the Lubavitchers are probably the largest single group. About 15,000 make up the Crown Heights community.

Not far from Crown Heights, other Hasidim have established their centers. The largest group in Brooklyn is probably the Satmars, of Williamsburg, who claim a local following of

will emerge from their Brooklyn community..."

45,000. Borough Park is the center for the Belz Hasidim, who number 10,000, according to one of their spokesmen. About 35,000 additional Hasidim in New York—Bobov, Ger, and others—also reside in Borough Park. The various groups still maintain separate dynastic allegiances, each considering its own rebbe the greatest world leader. They are united in their adherence to Jewish religious law but often differ bitterly on politics, the two major issues being their attitude toward other Jews and toward the Jewish state.

They differ in their dress as well. Lubavitcher men wear the knee-length black coat favored by some Hasidic men only on the Sabbath and on holidays. Otherwise, they dress in standard American business garb, though they do not look like average New Yorkers. Jewish law warns against taking after the customs of the surrounding Gentile world, forbidding the men to shave their beards and requiring them to cover their heads. The Lubavitcher men generally do not wear sidelocks or fur-trimmed hats as other Hasidim do, but they wear beards and yarmulkes or black fedoras.

Unlike their forefathers in the *shtetl,* who often died in the same houses in which they had been born, and unlike most modern-day Hasidim, many Lubavitchers will leave home to become "firefighters," rescuing the Jewish world from the flames of assimilation. From American campuses to Australian cities, from Moroccan villages to Soviet labor camps—wherever there are Jews—"they crop up like mushrooms," says Gershon Jacobson, editor of the national Yiddish weekly *Algemeiner Journal.* In California, where they were hardly noticeable just fifteen years ago, they now have centers in sixteen cities. There are about 80 Lubavitcher centers throughout the United States as a whole, and centers in over twenty countries worldwide. The *American Jewish Year Book* of 1981 has noted that in France their proselytizing has "attracted more and more attention in various circles of Jewish youth, including the assimilated."

"They are the only Jewish organization doing positive and effective work these days," noted a very prominent Jewish leader, not one of the sect, who asked to remain unnamed.

To understand the Lubavitchers' activism, one must first understand Hasidic philosophy, which is largely based on Jewish mystical writings. Philosopher Martin Buber, who in our century acquainted millions of secular Jews and non-Jews with Hasidism, has explained its view that every person can bring the messianic ideal into the here and now: "This is the way of redemption: that all souls and all sparks of souls which have sprung from the primeval soul and have sunk and become scattered in all creatures at the time of the original darkening of the world or through the guilt of the ages should conclude their wandering and return home purified.... He who prays and sings in holiness, eats and speaks in holiness... and in holiness is mindful of his business, through him the fallen sparks are raised and the fallen worlds redeemed and renewed."

The Lubavitcher movement, and Rebbe Schneerson in particular, has found effective ways to channel emotional needs and drives into action. "It is a system that helps a person realize his full potential," explained psychologist Ilana Plotkin-Israel, of Boston University, who is a Lubavitcher. The movement believes that if a person is a lawyer or a teacher, *that* is his God-given mission, and he should strive for the highest achievements without violating the moral code of the Bible. And perhaps the most important Lubavitcher mission is communication of the faith.

I JOINED FIVE COLLEGE-AGE YESHIVA STUDENTS AND ten young boys on one of their routine missions in Manhattan. They stopped their "*mitzvah* tank," a van packed with religious literature and prayer books, in front of Penn Station on a busy Friday afternoon. Second-grader Yitzhak Gottleib stuffed his Dipsy Doodles into his jacket, took the literature, and jumped out of the van with his friends. "Are you Jewish? Are you Jewish?" he asked as he approached the onrushing people, his eyes wide, his voice almost swallowed by the noise of the train station and the Hasidic music from loudspeakers on the "tank." Within an hour, the youngsters had 129 Jews signed up as donors for a Bible that was being written in Jerusalem, a symbolic act meant to unite all Jews. Ten Jewish men had come into the van for a short prayer, and seven women had received candles with instructions for prayer on Friday evening. At the Lubavitcher headquarters later, I was told that they have already signed up over 4 million Jews for the Bible project.

Even on weekends, Lubavitchers devote most of their time to public activities. The sixteen-year-old daughter of a family I once visited was up early that Saturday and rushed with friends to visit chronically ill patients at a hospital nearby. A little past noon she joined the rest of the family at the synagogue for prayers and the rebbe's speech. It was dark by the time it was all over. Her nine-year-old brother was then picked up by his teacher and friends to go out for a special mission—distributing literature and gifts for a coming holiday to children in a secular Jewish neighborhood in New York. On Sunday morning the family was all back to school and work as usual.

Radio Free Lubavitcher: *Broadcasting the rebbe's word around the world.*

Lubavitchers begin performing missions at a very early age. And joining the Lubavitcher-inspired "Army of Hashem" has become the latest duty and thrill for a growing number of Jewish children. So far, this project has attracted 83,000 Jewish children—most of them not Hasidic—in the United

"...The rebbe's pre-eminence in Lubavitcher life

States and hundreds of thousands worldwide, according to its director, Rabbi Yerachmiel Benjaminson. The rabbi explained the system to me at the "army" 's headquarters, on Eastern Parkway. Organized along army lines, the youngsters, all under thirteen, advance in rank from private to general by gaining points for deeds such as learning the Bible or distributing Sabbath candles to non-observant Jews.

The rebbe has likened God to a "secret service" scrutinizing our every move. But, the rebbe explains to the children, as commander He is also responsible for provisioning his troops. In worldly terms, this means the bicycles, computer games, and T-shirts that fill the headquarters and that the youngsters can obtain by excelling in their missions.

Before I left, Rabbi Benjaminson asked me to sign up my one-year-old son in "God's army." "I hope most of the children in your program are a bit older than my baby," I said with a smile. "The education of a child begins the day he is born," Rabbi Benjaminson answered very seriously.

Indeed, Lubavitcher children are so busy they are hardly at home. At school nearly eight hours a day six days a week, they tackle a heavy burden of religious studies in addition to the normal load of secular subjects. At the boys' school I visited (boys and girls do not socialize or study together) the youngsters, in jeans, T-shirts, and sneakers, looked like any other American schoolchildren. But here, three-year-old babes with Hebrew names and yarmulkes were learning Hebrew and discussing the Bible in Yiddish and English. Most sixth-graders were already wearing glasses. The thirteen-year-old boys—bar mitzvah age—were clad in the white shirts, dark trousers, and black hats that are their fathers' usual costume. All seemed involved in their studies and at ease with their teachers. But the intensity of a Jewish-law class—with eleven-year-old boys bent over long pages crammed with tiny black print, the teacher calling on students without waiting for them to raise their hands—reminded me more of a Harvard Law School class than of an elementary school.

IN CONTRAST TO OTHER HASIDIC SECTS, LUBAVITCHERS are eager to take on the modern world and partake in it. They set out to bridge past and present, and try to live patiently with the resulting tensions. It is a taxing daily task, occasionally baffling or painful. The resulting balance, incongruous as it may initially seem to a stranger, is nevertheless very real, and surprisingly individualistic.

If it were possible to combine the elegance of Marlene Dietrich with the temperament of Mae West, the result might be something like Tzivia—Sylvia, as she is popularly known—Jacobson. At 46, she is mother of five and grandmother of two. Now that her youngest is nine, she is helping her husband manage their *Algemeiner Journal.* Although Orthodox Jewish modesty laws are very strict, requiring women to cover their arms, legs, and hair, it is not difficult to be both fashionable and "kosher" these days. When we met, Sylvia was wearing a short blond wig that did not look like a wig, a tight turquoise sweater with a pearl necklace, a straight, knee-length beige skirt, and high-heeled leather boots.

Her house is a mixture of the holy and the mundane. John le Carré thrillers and the Scriptures are stacked high in the library. Her sixteen-year-old daughter's hair curlers lie by a photograph of the rebbe's mother, after whom she was named. Sitting next to a photograph of the rebbe, Sylvia enthusiastically explained why observing the laws is not a God-given punishment, as non-observant Jews often feel. In fact, she said, it makes very good practical sense. "The marriages of too many people today lack romance, excitement, and ecstasy. In our community, husband and wife must refrain from touching each other, even with their fingertips, for two weeks every month. But when the *right* day comes, if we have guests, I feel like throwing them out of the house, even after 26 years of marriage." Sylvia also shattered one of the many rumors about Hasidism: The rebbe does not instruct his followers to make love through a hole in a sheet.

The Lubavitchers have not escaped the influence of the women's movement. Unlike his predecessors, the rebbe stresses the need for education of women, most of whom study at the local seminary for at least two years upon graduation from high school. When they marry and leave the community to start Lubavitcher centers, wives share the teaching work with husbands. The rebbe will not encourage a woman to have a full-time, separate career, but if she chooses to have one, he will rarely advise her to quit. And the women of Crown Heights are involved in community affairs as never before.

But this is still a community that adheres strictly to the tenets of Hebrew law, and that sometimes places it in opposition to the beliefs of many modern Jewish women. At a Bible class for non-Orthodox women at Machon Chana, the local women's seminary, I saw just that kind of clash.

"The Bible has an answer for everything," began Shterna Spritzer, a young Lubavitcher teacher who wore a brown wig with a streak of blond in the front. She held the class with a kind but penetrating and doubt-free look.

"For abortion too?" asked one woman.

"There is no single rule for everyone. You have to ask a rabbi's advice in every case," Spritzer answered.

"Do you know of an incident where the rebbe gave a woman permission to have an abortion?" another asked.

"No." Mrs. Spritzer tried to change the subject, but the women would not let up. Finally, she blurted out, "I heard of a pregnant woman who had the measles and went to the rebbe to ask his permission to have an abortion. The rebbe refused, and her baby was born deaf and dumb." With an embarrassed smile, she shifted the rest of the conversation in another direction.

I approached her later and asked again about the woman who had sought an abortion. "One of my colleagues told me that I shouldn't have brought up this case, for this is *leshon hara* [calumny]," she said. Reluctantly, she admitted hearing that the woman in question was very bitter toward the rebbe when the baby was born defective but eventually "learned to live with it."

The Lubavitchers are not so naïve as to think that all Jews will follow in their footsteps anytime soon. The rebbe once said that Judaism is a ladder made of 613 rungs, one for every commandment. Some Jews are way up there in the 600s, and some are just on the first or second rung. If you want to determine who is a good Jew, you don't count the rungs—you check whether he is ascending or descending.

Even most Lubavitchers are probably not quite in the 600s. Otherwise, one wonders, how is it that there are so many families with only five children when the rebbe continually reminds them that any method of birth control is forbidden?

"Nobody is perfect," admitted a local woman with a smile.

Human imperfection had something to do with the decision of Abba Paltiel, 44 years old and father of six, to censor the literature his children were exposed to. He used to subscribe to *Time* magazine, "until they started pandering to popular interests. My wife had to sit and cut out so many photographs of women who were not properly clothed. Finally, we decided to switch to *U.S. News & World Report.*" For that same reason, most Lubavitchers do not have TV sets and shun movies and theater.

We were sitting in the living room at a long dining table covered with a white lace tablecloth, facing a piano and a photograph of the rebbe. Paltiel was wearing the white short-

often seems to foster a childlike dependence…”

sleeved shirt and black trousers typical of Lubavitcher men. His pale complexion was set off by a dark, thick beard and closely cropped hair. Effervescent and forthcoming, he gave swift answers as his wife served us tea.

“In a healthy family, a husband does one thing and a wife does another. But they have to learn to share and make decisions together. If a husband comes home selfish and narrow-minded and says, ‘I made this dollar, and it is going to be spent the way I want it spent,’ that may be the fuel that pushes the wife out of the house.”

Paltiel works in Manhattan as a computer consultant—currently one of the most popular Lubavitcher professions. It is intellectually stimulating, profitable enough to support a large family, and does not challenge religious belief, as some other areas of science might. Such traditional Jewish vocations as education and business are also still popular.

Although family is pivotal in Hasidic life, Paltiel does not have much time to give to his children. The Sabbath is a day most Orthodox Jews devote to family-oriented activities, with the father as teacher and religious guide, but Lubavitcher men spend it mostly in synagogue, praying and ardently imbibing the rebbe’s four-to-five-hour-long speeches. It could be argued that the rebbe’s centrality in Lubavitcher life, his presence as ultimate authority and monopolization of so much of his Hasidim’s time, actually diminishes somewhat the traditionally dominant role of the Jewish father and husband within his family.

MOST ANY OF THE HASIDIM would pack belongings and family without hesitation and settle in a faraway town in Australia or South America if the rebbe were to determine that it was necessary to rekindle the Jewish spark in a handful of local Jews. For it is a belief fundamental to both their social structure and their philosophical world view that the rebbe is closer to God than most mortals are and can best discern the right path.

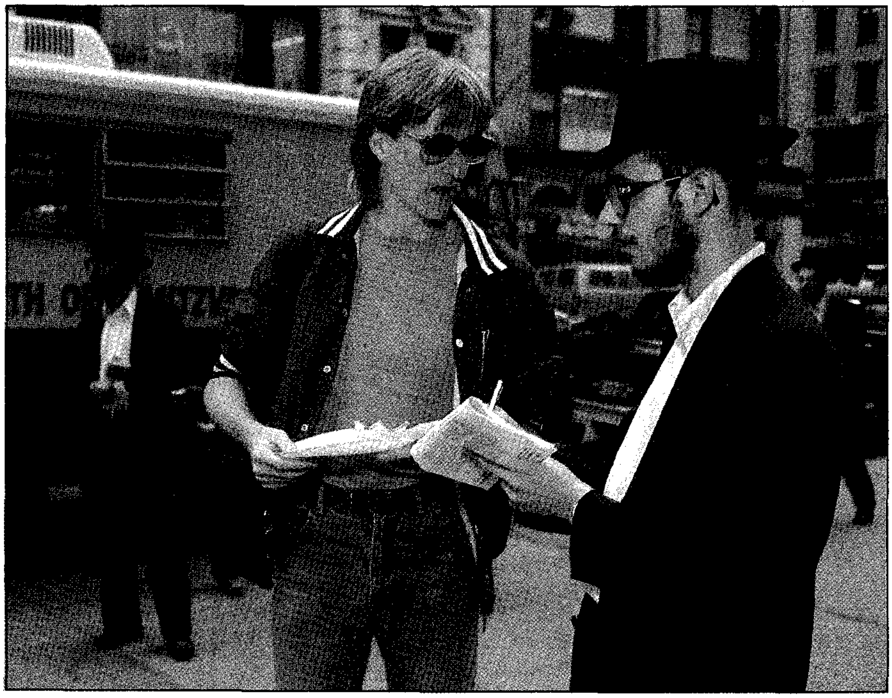
At times, this faith seems to foster childlike dependence, even in the most unlikely quarters. A Lubavitcher couple from the East Coast, he a scientist, she a psychologist, wrote to the rebbe to seek his advice and his blessing on their intended purchase of a larger house. Stories of the rebbe’s healing and prophetic powers are legion. I have heard a doctor describe how the rebbe successfully guided a skeptical hospital staff to cure a patient whose case they had regarded as hopeless. The rebbe himself believes that he has powers that most of us do not possess. Might the Lubavitchers not be perched on a slippery and potentially dark cultist slope?

“No way,” insisted Elie Wiesel, the author and Mellon Professor in the Humanities at Boston University. “The moment a rebbe should ask a follower to eat pork, for example, the follower will break away from him. If a rebbe would go against Jewish laws, he would be no rebbe.”

“Who is a leader of the Jews?” asked Rabbi Yoel Kahan, a philosopher of the Lubavitcher movement. “He is a person who is nonexistent as a person. Not a leader, but a servant of his people. When the rebbe demands something, he does not demand that the people listen to him. He quotes. The Bible demands.”

“There is something tragic about the rebbe, his solitude, his melancholy,” said Wiesel, who has met him several times. The rebbe has no private life. At 80, he still gets to his office at 10 A.M. each morning and leaves, with work, at midnight. From the day he became a rebbe, in 1951, until he suffered a heart attack a few years ago, he used to receive advice seekers three nights a week, after his regular work hours. He has never taken a vacation and does not travel outside Crown Heights. Although activity around him is constant, he apparently has no intimates or confidants. He is married but childless. Other rebbes have had extended families to provide a human scale; Menachem Mendel Schneerson shoulders his lofty burden in stark isolation. He may have had a sense of what was in store for him when he resisted for a year before agreeing to step into the previous rebbe’s shoes.

The seventh rebbe of the Lubavitcher dynasty, Rabbi Schneerson was born in 1902 in Nikolaev, Russia, the son of a renowned rabbi as well as the great-grandson of the third Lubavitcher rebbe. He came to the attention of then rebbe Joseph Isaac Schneersohn because of his reputation as a great student, and married one of his daughters in 1929. He later studied electrical engineering at the Sorbonne before emigrating to the United States, in 1941; here he worked for the navy and became the rebbe’s obvious successor: He was a Jewish scholar—“one of the greatest of our generation,” according to noted Talmudist professor Adin Steinsalz—and a man who understood and could deal with the modern world. His father-in-law had arrived in the United States the year before, and established his court in Brooklyn. He initiated the outreach programs, set up a network of educational institutions, turned his attention to North African Jewry, and in 1948 established the Lubavitcher village Kfar Habad in Israel. He died in 1950, and in 1951 Menachem Mendel Schneerson became rebbe.



The *mitzvah* tank: *Bringing Jews back to the fold.*

SINCE THE LUBAVITCHERS MOVED, EN MASSE, FROM Europe to Crown Heights in the 1940s, the neighborhood’s character has indeed changed drastically. As in many other New York neighborhoods, middle-class whites fled to the suburbs during the fifties and sixties, and minorities, often poor, moved in. But the

"...In Lubavitcher houses, optimism sizzles..."

Lubavitchers, at their rebbe's orders, did not leave Crown Heights. According to Jewish law, one is not supposed to hurt another, and those who moved, claimed the rebbe, would hurt the ones who could not afford it. Today, blacks and Lubavitchers live in "uneasy calm" in Crown Heights, according to Heron A. Sam, rector of the St. Mark's Episcopal Church and a local black-community leader.

But acrimonious confrontations have often marred relations. Blacks claim that the city's Democratic politicians, many of whom are Jewish, court the Lubavitchers all the more because they vote as a bloc. The result, according to black leaders, is preferential treatment: Hasidim, they say, receive more police protection than do blacks. They have also accused the Lubavitchers of using pressure tactics in order to buy out black homeowners.

The Hasidim admit that they are buying as much property in the area as they can, but claim that there is nothing improper about it—they are just committed to the neighborhood and are in strong need of housing. And they complain that they, too, are insufficiently protected by the police. This has motivated them to organize their own security patrol, called the "vigilante patrol" by blacks, who have accused the patrol on several occasions of beating up people suspected of criminal activities without concrete proof of their guilt. In 1978, for example, Hasidim beat up a sixteen-year-old black suspect who remained semi-conscious for several weeks before recovering. Then, in 1979, a 68-year-old rabbi was shot to death on his way to synagogue by a black man who apparently had tried to rob him.

Relations between blacks and whites have improved at the leadership level since then. After the murder of the rabbi, leaders of the two communities formed a bi-racial coalition that serves as a pressure valve when problems arise. But basic understanding and neighborly trust still do not quite abound. Some of the Hasidim refer to the local black shopping center as "the street of the *behaymas*" ("beasts," in Hebrew). And traces of anger can be detected in a statement of Reverend Sam, who is a co-chairman of the coalition. In a curious interpretation of the Old Testament, he finds a lack of compassion in Jewish law and claims that for the Hasidim "rabbinic law takes precedence over state law. They preach 'eye for eye, tooth for tooth.' "

HASIDIM HAVE ALWAYS EVOKED STRONG REACTIONS. In the eighteenth century, they were excommunicated by mainstream Jewish leaders. Their founder, Israel Ba'al Shem Tov ("master of the good name"), was accused of promoting neglect of religious discipline and learning with his extraordinary emphasis on emotion and direct, spontaneous joy in the worship of God. At the time, Judaism was facing grave difficulties. A false Messiah, the Turkish Shabbetai Zvi, had devastated those who had placed faith in him by converting to Islam under pressure from the Ottoman authorities. And the intellectual teachings of the traditional Jewish leadership had become insufficient and often inaccessible to the mass of less literate Jews who craved a simpler message and palpable hope. Ba'al Shem Tov taught that unfettered piety could lead any person, however poor or ignorant, to find God and His purposes everywhere in the universe. Simple, passionate prayer, rather than austere scholarship, was the key. The common man was not only as worthy in God's eyes as his social and intellectual superior but equally close to Him. Uniquely righteous men, *zaddikim,* would be found in every generation to provide the spiritual leadership and tangible example that most people, burdened as they are with earthly concerns, nevertheless require.

To the alarmed and often disgusted Mitnagdim ("opponents"), as the traditional mainstream came to be called, the upstart Hasidim were silly at best, reckless revolutionaries at worst, and threatened to destroy learning and undo the precious stability and sanity that had barely been retrieved. The establishment's frowns notwithstanding, large segments of East European Jewry joined the movement. As much as anything else, it embodied the common man's rebellion against the social and spiritual ossification that beset the Jewish world in the wake of a century of pogroms, false Messiahs, and pervasive disorientation.

In the nineteenth century, parts of the Hasidic movement went into decline. Students of the founder set up dynasties of *zaddikim* in which positions were usually inherited, not always by qualified individuals. In apparent fulfillment of their detractors' fears, some Hasidic groups drifted to magic and superstition. Yet, at the same time, a group that settled in Lubavitch, a small town in White Russia, was bringing Hasidism close to mainstream Judaism by again emphasizing traditional intellectual inquiry. They became known as the Lubavitcher movement, or HABAD, a Hebrew acronym for wisdom (*hokhmah*), understanding (*binah*), and knowledge (*deah*), which their first rabbi, Schneur Zalman of Liadi, set as their foundation. It was the combination of cold reason and passion that saved Lubavitcher Hasidim from the pitfalls that had corrupted and doomed some of the rest.

STATISTICS SHOW THAT TODAY ONLY ABOUT 9 PERCENT of America's 6 million Jews are Orthodox; of those, the Hasidim are a minority. About 30 percent of the non-Orthodox Jews are affiliated with the Reform movement, and another 30 percent with the Conservative movement. The rest are unaffiliated. Moreover, intermarriage, which leads many Jews away from Judaism altogether, is fast approaching 40 percent. Although the Lubavitcher movement is gaining members, the overall proportion of Orthodox Jews is not increasing.

The future course of the Jewish community in the United States is often debated. Dr. Walter S. Wurzburger, president of the Synagogue Council of America, predicted that it will become smaller in numbers but stronger in commitment. Rabbi Alexander M. Schindler, president of the Union of American Hebrew Congregations, the major organization of the Reform movement, believes that intermarriage can eventually increase the number of Jews. He is therefore sharply critical of the Lubavitcher rebbe's unbending position on the controversial question "Who is a Jew?" The Halakah, or Jewish law, stipulates that a Jew is either the child of a Jewish mother or else a person who has gone through a detailed and demanding process of conversion. Schindler and others argue that inflexibility on this score "violates Jewish unity," pushing the children of many mixed marriages out of the Jewish fold.

The Lubavitchers also hold a controversial position on Israel, but here their opponents are other Hasidim. Some Hasidim are strongly anti-Zionist, believing it blasphemous for the Jews to have their own country before the arrival of the Messiah, but the Lubavitchers maintain strong ties with the state of Israel. Whereas Israel's prime minister, Menachem Begin, was an honored guest of the rebbe's in 1978, Satmar Hasidim prefer to burn the Israeli flag in yearly celebrations. In 1975, things got to a point where the Satmars hung an effigy of the Lubavitcher rebbe from a telephone pole. On other occasions, the two groups have dispensed with symbols, and applied fists, sticks, and stones directly to each other.

Nothing arouses the rebbe's passion more than Israel. He is closely allied with Israeli leaders and regularly discusses the problems they confront. On his way to the Camp David talks, in 1978, Begin visited the rebbe to ask for his blessing. Rebbe Schneerson repeatedly and passionately warned that it

ARMY HASHEM
WE WANT MOSHIACH NOW!
WE WANT MOSHIACH NOW

God's little army: *A reward of video games for the rebbe's troops.*

would be a violation of Jewish law to return to non-Jewish hands the territories captured in the 1967 war, which, he believes, were given to Jews in biblical times. In fact, there are different interpretations of Jewish law on this matter, and some Orthodox rabbis, including several Israeli leaders, dispute his view.

"I regard it as theological heresy," said Conservative rabbi Arthur Hertzberg, adjunct professor of history at Columbia University and vice-president of the World Jewish Congress. Rabbi Hertzberg, himself from a Hasidic family, stressed that he admires the rebbe's social programs, but when it comes to politics, "we Jews, victims of others' theological politics, have no business preaching theological politics."

If the rebbe is so concerned about Israel, many Israelis have asked, why doesn't he move there?

Rabbi Yehuda Krinsky, a secretary to the rebbe, recalled a meeting of the Lubavitcher leader with Israel's defense minister, Ariel Sharon, who raised just this question. "The commander in chief should lead his people," said Sharon, a general and veteran paratrooper. "But the captain of a sinking ship, you know, is always the last to leave," countered the rebbe, whose military experience is naval.

AS THE REBBE SEES IT, THE WHOLE WORLD, NOT just the Jewish people, is today a sinking vessel. According to the Scriptures, turmoil and catastrophe will precede the coming of the Messiah. The Lubavitchers, and many other Orthodox Jews, believe and hope that the Second World War and the Holocaust were those signs. To the believing Jew, the Scriptures provide yet other indications that redemption is not far off, no farther probably than the year 6000 (by the Jewish calendar, we are now in the year 5742). More than any of his predecessors, Rebbe Schneerson dwells on the messianic theme. He communicates not just urgent hope but concrete expectation. Perhaps this, more than anything else, explains the extraordinary vitality and optimism that pervade these people, the energy that sizzles almost palpably in these otherwise unremarkable-looking streets and houses.

For Christians and Jews, redemption has traditionally meant a spiritual world very different from ours, one of universal peace and the resurrection of the dead. But while Christians believe that Jesus is the Messiah and await his Second Coming, Jews insist that the Messiah has yet to reveal himself. It is the one subject Lubavitchers will always try to avoid discussing with a stranger. For they believe the Messiah will emerge from Crown Heights, Brooklyn.

According to the Scriptures, the Redeemer will be a descendant of King David's—as the rebbe is believed to be. He will be a scholar who will "mend the splits and cracks of the nation" and see to it that Jews observe Jewish law—which the rebbe is certainly trying to do. He will be a world leader—and Lubavitchers have made great efforts to promote the rebbe on Capitol Hill. Jewish tradition, however, does not permit hasty simplification of such matters. It is believed that every generation contains a potential Messiah. The crucial question at any time is whether the deeds of the generation justify his coming. Will he actually be entrusted with the mission?

The rebbe himself has never gone so far as to declare himself the Messiah. But he has stated that "in every generation there is one who so towers over his contemporaries . . . that he is *the* head of his generation. . . . In the past generation that person was the previous Lubavitcher rebbe." Clearly, he believes that in this generation that person is himself. His followers habitually compare him to Moses, the greatest leader of the Jewish people. The rebbe has never contradicted them.

If the Messiah should come this year, there will be none less surprised than the Lubavitchers. But if the Messiah decides not to show up for the time being, then, too, there will be none less surprised than the Lubavitchers. In the meantime—may it be a short one!—belief will keep them going. ■

HOLLYWOOD EAST

By Hillary Johnson

IT WAS FOUR YEARS AGO, WHILE HE was making *Raging Bull,* that Marty Scorsese realized it was time he returned to New York permanently. The director gave up his house in Los Angeles, and remained in an apartment at 57th and Fifth before settling into a loft, not far downtown from the Little Italy of his youth.

He discussed the move with Julia Cameron, from whom he'd recently been divorced. Cameron, a budding screenwriter, was still living on the West Coast, but they have a daughter, and plans needed to be made.

Should Julia follow him to Manhattan? "I'm on my third deal," she told him.

"Then you've got about five more years before you can hit New York," he said.

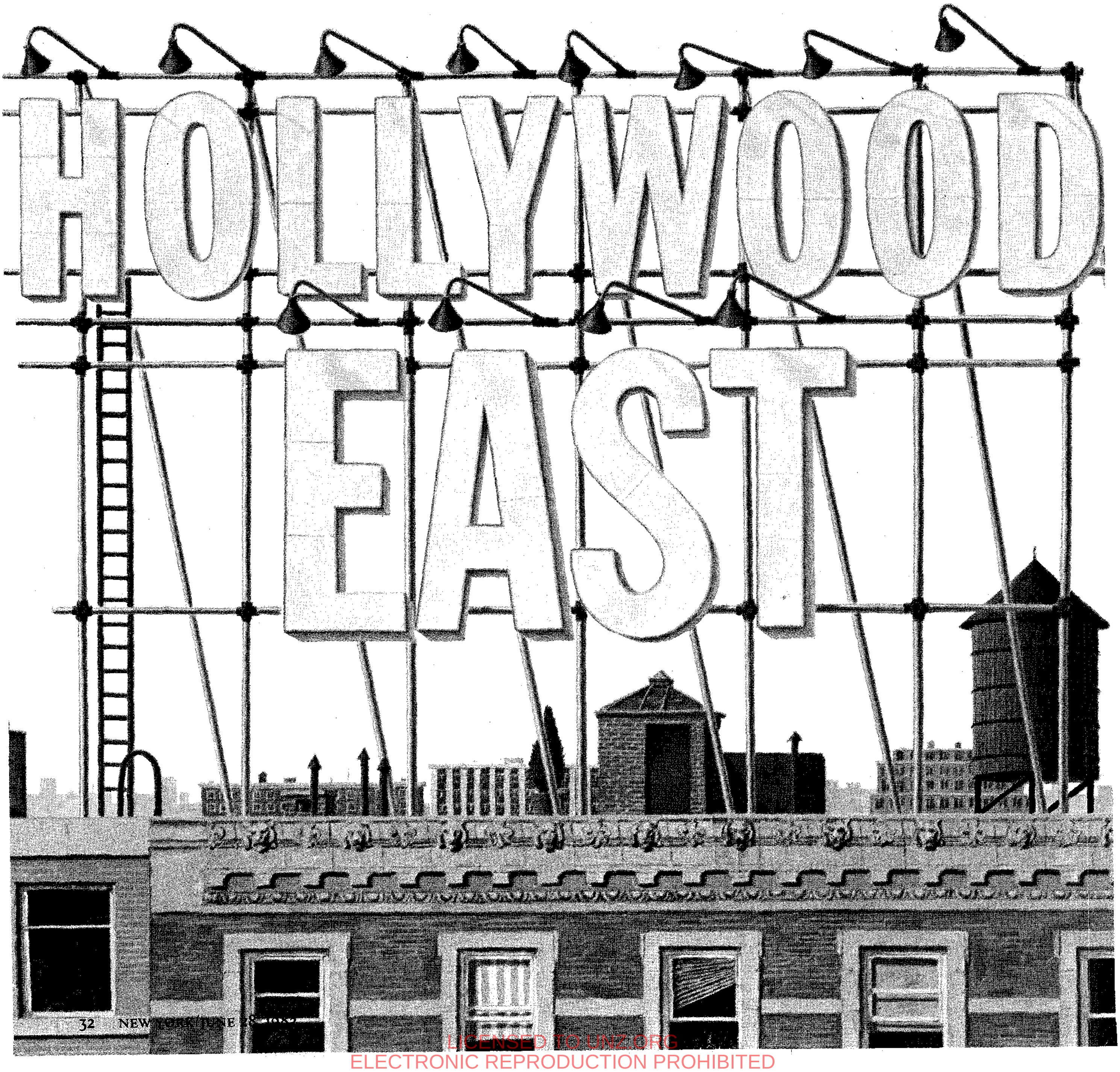
Did she take the career advice?

"I got to move a little sooner," said Cameron recently. She's lived in Manhattan for the past two years.

Scorsese and Cameron are part of a steady influx, of course, and there are certain incongruities here. The ever growing presence of Hollywood folk in New York could hardly be more blatant in some senses. How many more times will we be forced to read about Sylvester Stallone at Studio 54, Irving "Swifty" Lazar at Mortimer's, or Warren Beatty at wherever Warren Beatty is at? But, in other senses, the phenomenon has been secretive, even furtive, and the sheer bulk of it is barely appreciated at all.

There is the presumption that most of the movie folk maintain residences on both coasts—at least. This is often correct (Lazar, for instance, spends five months in Los Angeles, four in New York, and three in Europe), but by no means always. Just consider some of the more or less permanent residents: Robert Redford, at 94th and Fifth; Faye Dunaway, at 90th and Central Park West; Al Pacino, on East 68th Street; Paul Newman and wife Joanne Woodward, who maintain a suite in the Carlyle, as does Warren Beatty; Meryl Streep, Robert De Niro, and Harvey Keitel, all in TriBeCa; Irwin Winkler, who has bought an apartment at the Pierre; Jill Clayburgh and William Hurt, on the Upper West Side; Liza Minnelli, on East 68th; and Candice Bergen, who occupies an apartment overlooking Central Park with her husband, director Louis Malle.

Sidney Lumet prefers to make movies in New York these days. Producer Marty Bregman (*Serpico, Dog Day Afternoon*) is



"…'More and more movie people are coming to New York,' says Garson Kanin. A simple success story, yes? Not exactly…"

solidly based in Manhattan. Other New York addicts include Brian De Palma, Arthur Penn, Bob Fosse, Robert Benton, Peter O'Toole, and David and Leslie Newman. Bob Altman made a hugely publicized exit from Hollywood, embedded himself in the Delmonico, on Park, and turned his attention to Broadway.

Mary Tyler Moore, Stockard Channing, Cher, Raquel Welch, and producers Allan Carr and Dan Melnick are all among new arrivals. Thom Mount, a vice-president at Universal Studios, recently bought a SoHo loft after computing that he had spent at least a fifth of his nights in the past five years stuck in New York hotels.

"More and more people are coming to New York," says Garson Kanin, the screenwriter and follower of movie mores. "And if they're not coming permanently, they're *thinking* about it."

Even the production numbers are instructive. Ten years ago, twenty movies were made here. Three years ago, 59 were made, including *All That Jazz* and *Kramer vs. Kramer*. Last year, the total was up to 76, and *Reds*, the biggest "Hollywood" movie of the year, which was shot in Europe, was edited in the Mayflower Hotel, on Central Park West.

The frenetic pace of the Hollywood incursion is reflected, too, in the sudden profusion of moviemaking facilities here. The June 4 issue of the trade weekly *Back Stage* detailed the phenomenon, pointing out that at least nine studios are being built or renovated in Manhattan and the other boroughs. Astoria, in Queens, which was built in 1920, is still the largest studio complex in the nation. It's being expanded at a cost said to be $50 million. Features produced there in the last few years include *The Wiz; Hair; Fort Apache, the Bronx; Wolfen;* and—this year—*Author! Author!* and *The Verdict.*

A simple success story, yes? Not exactly.

THE FACT IS THAT THERE HAVE always been movie folk in Manhattan. Katharine Hepburn held Hollywood at such fastidious arm's length that she refused to buy property in California, always renting, and maintained the East 49th Street townhouse that she owns to this day.

Travel between the coasts in Hollywood's early years was usually accomplished by boarding the Santa Fe Super Chief in Pasadena and transferring to the 20th Century Limited in Chicago. It took three nights and two days. Still, transplanted Easterners found their way home often enough. Garson Kanin remembers the advice he got from Harpo Marx on arriving in Hollywood in 1937: "Don't acquire anything you can't put on the Chief, kid."

The tradition of dumping on L.A. is an elderly one, but it continues to flourish.

"You can literally turn into a vegetable if you sit there long enough," says Michael Caine. "The social scene is married couples inviting other married couples into their homes. When you get to New York, it's such a concentration of intellect and powerful people, of massive energy and massive fortunes."

"I would go nuts if I were in California twelve months a year," says director Sydney Pollack, who is here for five months shooting a movie, the troubled *Tootsie*, starring Dustin Hoffman in drag. "There's no city, no place to walk, no people on the street. There's just sunshine!"

"It's got a subtropical climate. You get very lazy," agrees a young producer, who is moving to Manhattan after five years on the West Coast. "And I want to put my kid into a good school."

Not many people come to New York to put their kids in school, it's pointed out.

"They sure as hell don't go to California," the producer says. Then he gives another reason. "It's not great living in a company town."

This is the nub, of course. Movie production has sagged 50 percent this year. During the first two months of 1982, for instance, just half as many movies were put into production as in the same period in 1981. And Los Angeles is the very worst place to be during tough times. "People have a very boom-and-bust mentality in this town," another producer says. "They panic easily."

Also, it is a place of pitiless exposure, an aquarium. "Los Angeles is a one-industry town. And it's a terrible place if you're not working," says Leslie Newman, who wrote *Superman I* and *II* together with her husband, David.

"The real problem in Los Angeles is that everywhere you turn you're reminded of the movie industry. If you're not working, you feel like you have to apologize or explain.

"In New York," Newman continues, "you have friends who are involved in other areas. If you're not working, you don't have it rubbed in your face."

Michael Caine agrees. "Everyone goes home at eleven in Hollywood, even if they're not working, because they don't want anyone to *know* they're not working," he says.

MANHATTAN IS SECRETIVE, complex. Directors can direct legitimate theater. Indeed, Bob Altman, William Friedkin, Louis Malle, and Karel Reisz have all recently done so, if not with enormous success. Actors—an Al Pacino, a Blythe Danner, a Cher—can endeavor to beef up their reputations with stage work, or with roles in the sort of quality television that is produced more frequently on the East Coast than the West. And even writers in New York can do things that writers do; as a last resort, they can "work on their novels."

Which sometimes even get completed. Last week, for instance, there was a party for *The Only Place to Be*, a novel by Joan Juliet Buck. Joan Buck is the daughter of movie producer Jules Buck, so the affair, at Elio's, on the Upper East Side, was properly spectacular, with an 800-million-candlepower carbon-arc searchlight rotating ceaselessly outside—much to the bafflement of passersby unused to the Grauman's Chinese Theatre–premiere touch.

Director Paul Morrissey flew in from London. Anjelica Huston came in from Los Angeles, as did P.R. man Michael Maslansky. Rex Reed was there, as were show-biz columnist Radie Harris, director Michael Lindsay-Hogg, Candice Bergen, and Lauren Bacall, who walked surrounded by what seemed a permanent dazzle of flashbulbs.

"New York is the would-be Hollywood and the Hollywood that never was," observed Michael Maslansky at

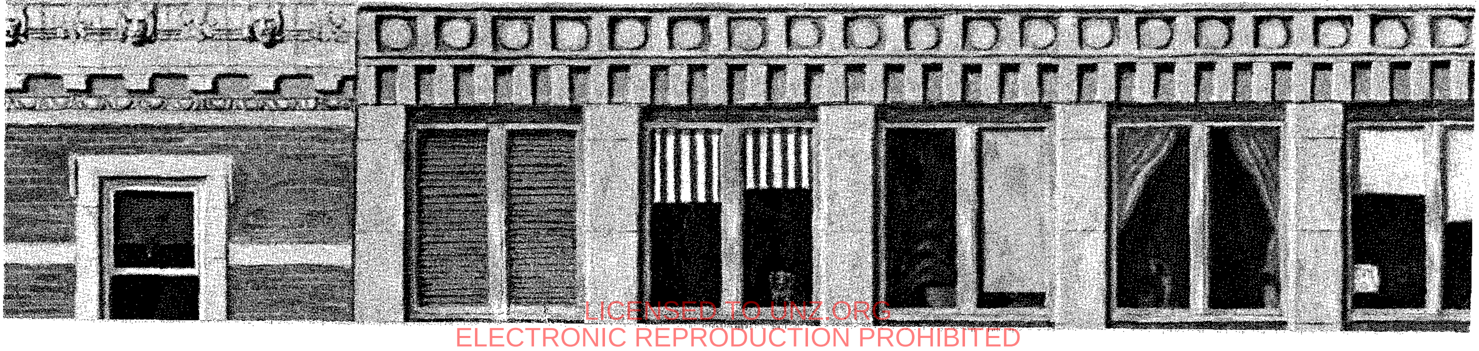
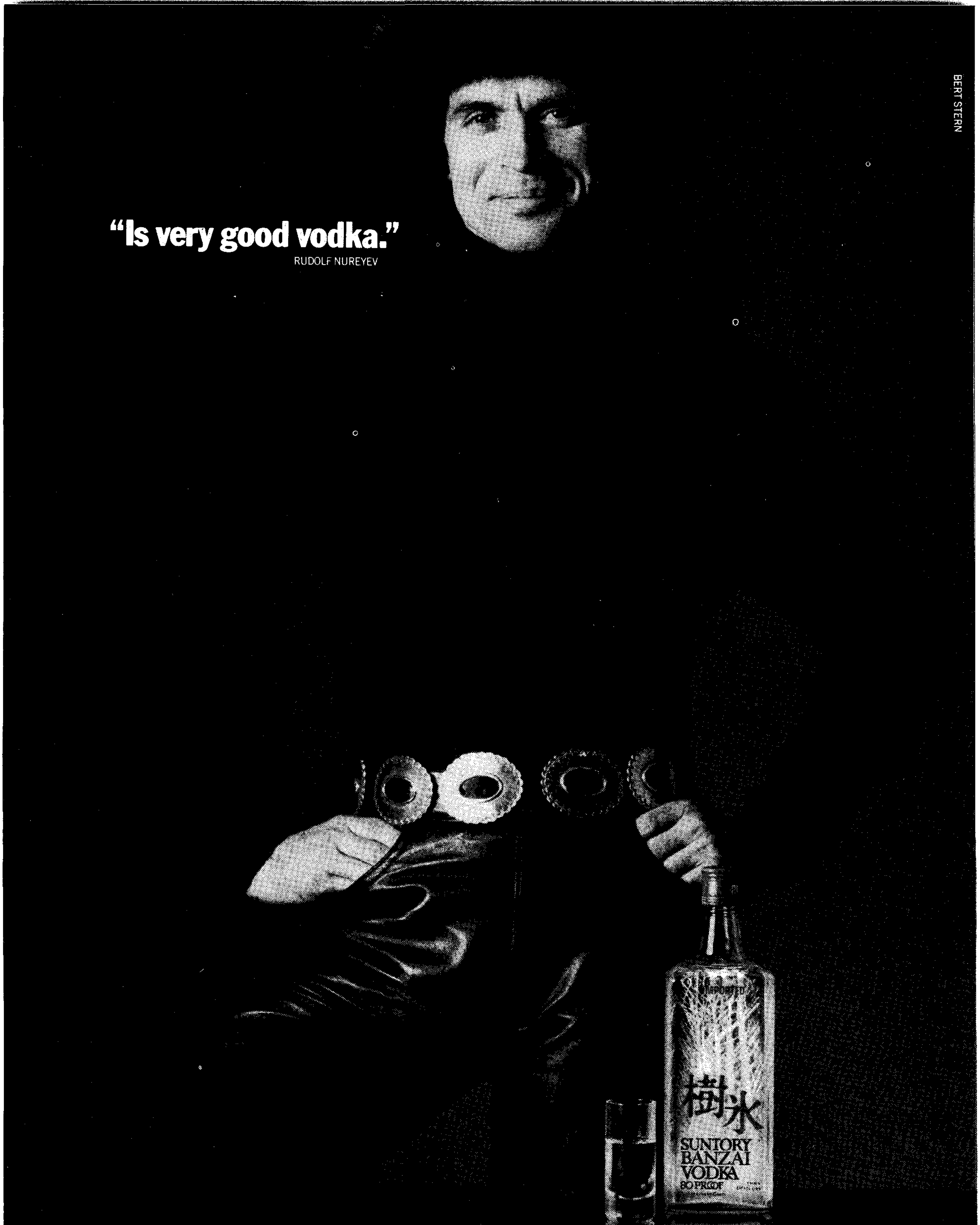


Illustration by John Parks.



BERT STERN

“Is very good vodka.”

RUDOLF NUREYEV

You wouldn’t expect a great vodka to come from Japan. But then you didn’t expect many other great things to come from Japan either. Until they did. Drink Suntory Vodka straight from the freezer. And enjoy a taste so unexpectedly smooth, it satisfies the most discriminating vodka connoisseur.

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"…Cagey stars have learned to stay in hotels with small lobbies, where the risks of being pestered by fans are vastly reduced…"

the bar. "And it may be the Hollywood that will be. We keep on hoping."

LATE AFTERNOON AND THE limousines, a sluggish tide of burnished metal and tinted glass, are rolling out to J.F.K. Their mission is to meet American Airlines Flight 40, which arrives, sensibly, shortly after six. Typically, it carries the likes of Kirk Douglas, Paul Schrader (who wrote *Taxi Driver*), James Coco, George Segal (the actor, that is), and various studio production heavies.

Flight 32, which arrives, less sensibly, at nine or thereabouts, is another star vehicle. Liz Smith noted the coincidental presence of Lisa Hartman, Susan Anton, and Christopher Reeve hugger-mugger on Flight 32 on the same day.

There is no particular mystery as to why 40 and 32 should have become such flights of choice. American Airlines, bruisingly tough though it may be on the competition—as the now bankrupt Braniff wincingly observed—is tender with celebrities. And this is something that movie people understand.

"Most of them develop a favorite seat," says a clerk at the prestige travel agency Ports of Call. "And if they can't get that seat, they go bananas. We do have some stars who buy the seat next to them if they want to be alone."

Some of the travelers are transients and some are returning natives, but the majority have one thing in mind: business. New York is Work City, after all. If Los Angeles is conducive to deals, Manhattan is seen as productive of properties, and properties more "authentic" than that anemic stuff produced by all those L.A. screenwriters, conditioned by the U.C.L.A. film school and by doing teleplays for *Mission: Impossible*. "It's not enough to just receive material in California anymore," says Keith Barish, producer of *Endless Love* and *Sophie's Choice*. "You have to come here."

"There's more traffic between the coasts than ever before, because we're living in a time when the property is king," agrees Mort Janklow, the agent and lawyer. "Suddenly, the writer, who used to be the least important part of the movie package, is the most important part." Or, as the baby moguls would phrase it, the "heavy element."

"Everyone is looking at *anything*," says Allan Carr, beaming and waving a napkin aloft. "They would option this napkin if they thought they could sell it."

The energy is authentically New York. "People have a fraternal closeness here that they never had in Los Angeles," says Thom Mount. "If they meet in the elevator or on the street, they're kind of thrilled to see each other, like they were secret agents. You find guys who hate each other in L.A. lunching in New York."

On the sidewalks of New York: *Faye Dunaway with boyfriend Terry O'Neill and their baby.*

Photograph: Agence Angeli/Outline.

TRADITIONALLY, THE THING was for Hollywood people to pay lip service to Manhattan's cultural largess—the art galleries, the theaters, and so forth. This no longer seems entirely obligatory. "I've never had an L.A. person ask me for opera or ballet tickets," remarks Mort Janklow, "unless it's Pavarotti or Baryshnikov. Stars they understand. But take them to an art gallery and they're boggle-eyed."

The current Hollywood influx is even bringing its own folkways. Mount, for instance, *does* go to plays. Two a night, sometimes. "I go to the first act of one and the second act of another," he explains. "I stand in the back." He is, it is inferred, too busy to see a whole play through.

This is wearing, of course. But the new residents and the visitors, whose weekly expense accounts—"Studio welfare!"—range up to $2,000, have developed ways of dealing with the pressures. Several telephone their shrinks coast to coast, and at least one New York movie star checks in with his West Side analyst for regular sessions when disagreeable necessity keeps him in Los Angeles. At going Ma Bell daytime rates, that's an added $25 for a 50-minute chat.

There are also specific Manhattan problems that beset famous faces when they move from the empty spaces of California to a place with a more vigorous street life. "It's physically harder to work in New York," Sydney Pollack says. "Doing a scene from *The Way We Were* in front of the Plaza hotel with Redford and Streisand was one of the nightmares of my life. It took hours to get a shot of the stars without any New Yorkers in the picture."

Living presents the same problems, and it is interesting to watch the rituals—the courtesy or blankness, the pleasure commingled with repulsion—with which movie stars handle the demands of New York celebrity. Where once New Yorkers had to make do with Woody Allen impersonating Greta Garbo in one of her more joyless moods, nowadays examples multiply.

Cagey stars, for instance, have learned to stay in hotels with small lobbies, where the risks of being pestered are vastly reduced. The Plaza, with its cavernous lobby, is shunned by nearly all. Indeed, two of the show-biz folk known to have stayed there recently, Peter Bogdanovich and Allan Carr, are not exactly renowned for shyness. "I was like Eloise!" crows Carr.

"The Plaza is where the young TV star who has just made it on *Flamingo Road* might stay," says Michael Caine, "because if you're newly famous it's nice to get noticed. If you're oldly famous, it's not so nice."

Peter O'Toole seems to find celebrity spotters no problem. "I just melt into New York," he says. "The way to be recognized is to wear a mink coat, a blond wig, and dark glasses."

On their first forays into Manhattan, stars will usually be lodged at places like the Pierre, the Sherry-Netherland, or the Waldorf Towers, where Frank Sinatra

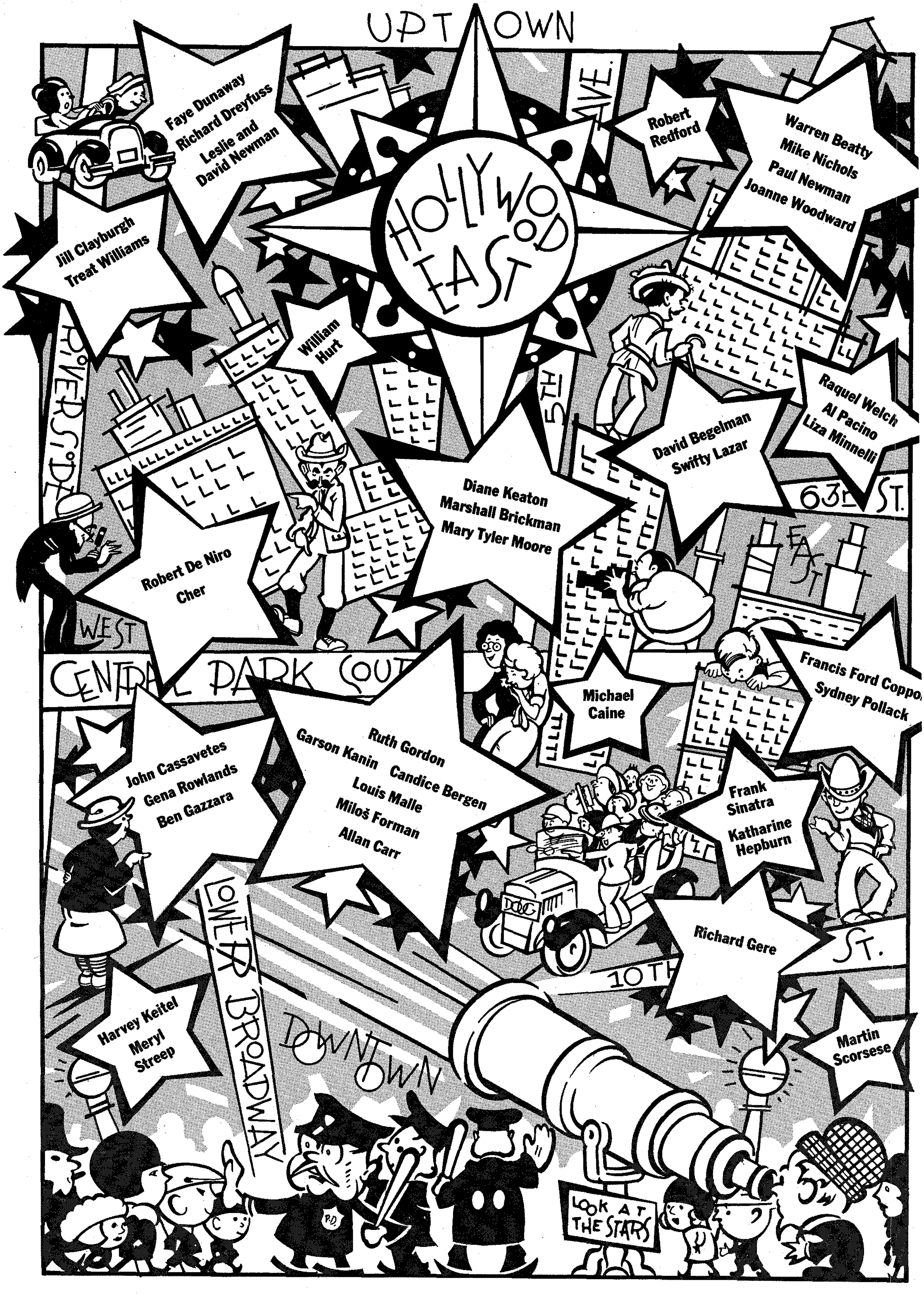

UPTOWN
HOLLYWOOD EAST
Faye Dunaway
Richard Dreyfuss
Leslie and David Newman
Robert Redford
Warren Beatty
Mike Nichols
Paul Newman
Joanne Woodward
5TH AVE.
Jill Clayburgh
Treat Williams
William Hurt
RIVERSIDE DR.
Raquel Welch
Al Pacino
Liza Minnelli
David Begelman
Swifty Lazar
Diane Keaton
Marshall Brickman
Mary Tyler Moore
63RD ST.
EAST
Robert De Niro
Cher
WEST
CENTRAL PARK SOUTH
Michael Caine
Francis Ford Coppo
Sydney Pollack
John Cassavetes
Gena Rowlands
Ben Gazzara
Ruth Gordon
Garson Kanin
Candice Bergen
Louis Malle
Miloš Forman
Allan Carr
Frank Sinatra
Katharine Hepburn
DOG
Richard Gere
10TH ST.
LOWER BROADWAY
Harvey Keitel
Meryl Streep
DOWNTOWN
Martin Scorsese
P.D.
LOOK AT THE STARS

Illustration by Doug Taylor.

"...'I go straight to Elaine's from the airport,' says actor Michael Caine. 'There I meet at least fifteen people I know'..."

and Gregory Peck have owned apartments for many years. Or the Carlyle. Especially the Carlyle.

They give you the same room or suite every time, says producer Lynda Obst. "The bell captain becomes part of your working life. He'll Xerox a script and get it out to the studio in one day."

Carlyle regulars include Elizabeth Taylor, who arrives there with a German shepherd and requires the services of a dog walker; George C. Scott; Mike Nichols; Bob Evans; and Steve Martin. Then there's always Beatty, Newman, and Woodward, though it must be reported that Beatty and Newman have not endeared themselves to all employees of the establishment.

Beatty "checks himself in, checks himself out, and gets his own cab," says a doorman. "He's very cheap. I've never been tipped. Nobody here likes him. He never smiles, never says hello. No personality.

"Paul Newman? The same s---! Excuse my French."

Posh hotels, though, have survived worse crises than the foibles of movie stars. It is on the smaller places that the migration of Hollywood has put a noticeable stamp. The little Wyndham, on West 58th, for instance. Ten years ago John Cassavetes took a suite there and introduced the place to his buddies and co-workers Peter Falk and Ben Gazzara. The W.O.M.—word of mouth—was good, and clients of the Wyndham since have included the Oliviers, Jean Stapleton, Ginger Rogers, Jackie Bisset, Rod Steiger, Lena Horne, Hume Cronyn, and Jessica Tandy.

Even odder has been the story of the dowdy Mayflower. The studios used to lodge their crews there while the stars encamped in grand suites elsewhere. This changed when Robert De Niro took permanent quarters in the Mayflower a couple of years ago. The hotel has been the favored home away from home for anti-establishment actors ever since. One British producer remembers getting a little inebriated in the bar and growing confused by the West Hollywood feel of the place. "It was so funky," he says. "I thought I was somewhere else—the Sunset Marquis or somewhere. I walked out and began looking for a taxi to take me to the Beverly Hills Hotel."

THE COCKTAIL PARTY WAS ON Central Park West. The host was a writer, middle-aged, and a longtime Manhattan resident. The guests included some movie dignitaries, all living in New York, though one had until recently operated out of London. They sported well-worn tweed jackets or dignified flannel suits, with well-polished, tasseled shoes.

One contingent arrived late, tieless, with a general Armani look. Barely waiting to say hello to the host, they made for the bathroom in a giggling conspiratorial group. Cocaine, of course. "I wonder how long ago they left Los Angeles," one guest said censoriously.

The confrontation was classic; the impact of the new Hollywood is not regarded with favor in all quarters.

"None of them has any sophistication," says Swifty Lazar. "It's like they've been brought up in orphanages and didn't have any clothes. None of them are big spenders, but then I don't know any actors who are. You'll never see them in a fancy restaurant."

"I have to keep a tieless guide to New York restaurants for my bi-coastal friends and associates," producer David Brown (*The Sting, Jaws*) observes.

Indeed, it is in restaurants—certain restaurants—that the presence of moviedom is most obvious. Breakfast at the Carlyle for the deal-makers; lunch at "21" for the studio heavies; Le Cirque for the Old Hollywood crowd, like Gregory Peck and Danny Kaye; Wally's, in the theater district, for agent Sam Cohn and his clients; the Odeon for the younger actors.

And, of course, the Russian Tea Room and Elaine's.

The Tea Room, according to certain habitués, is a place of business. Sam Cohn seems to be there every day, and agent Erica Spellman is there, occupying her favorite booth, four or five times a week. "You can return a lot of phone calls in the Russian without picking up a phone," she says.

An appearance at the Russian Tea Room is by way of a formal announcement of arrival in town. There is, of course, that column in the trade paper *Variety* listing who is going "LA to NY, NY to LA," but mention in this column is not "the height of class," according to Laurence Mark, a Paramount vice-president. Meaning, if you need to use this column, don't bother coming. "It's wise to go to the Tea Room at the beginning," Mark advises, "so they know you're in town and you know they're in town."

"You can't get down, in the business sense, at the Russian," one newcomer from Hollywood grumbles. "There are too many people waving at each other."

"Each of those waves is another million dollars," Mark says cheerily.

Then there is Elaine's. Within memory, Elaine's has been home to a disparate crew of journalists, New York actors, financiers, and society folk of the more carefree sort. Now? "I go straight to Elaine's from the airport," says Michael Caine. "There I meet at least fifteen people I know. Of course, they are not necessarily all the people in town. But among them they know exactly who is in town. Within five minutes you find out exactly what the story is."

An exaggeration? Barely. Actor James Coburn has been seen arriving there actually clutching a suitcase. "It has become a zoo," grouses a longtime patron. "Everybody is cruising the place ... every lunatic from Hollywood ... every little agent on his or her first trip to New York."

He sounds like a member of the *ancien régime* deploring the coming of the revolutionary rabble. He happens to be a movie executive from an earlier influx. But is this metamorphosis of Elaine's into an East Coast outpost of Dan Tana's or Ma Maison a portent of worse to come?

HARDLY. AGAIN, IT COMES back to the numbers. The movie recession will not last forever. Indeed, some industry analysts are arguing, perhaps unwisely, that the worst is over. California still has the better facilities—especially for special effects. And it's difficult to argue with the weather, which took the business westward in the first place.

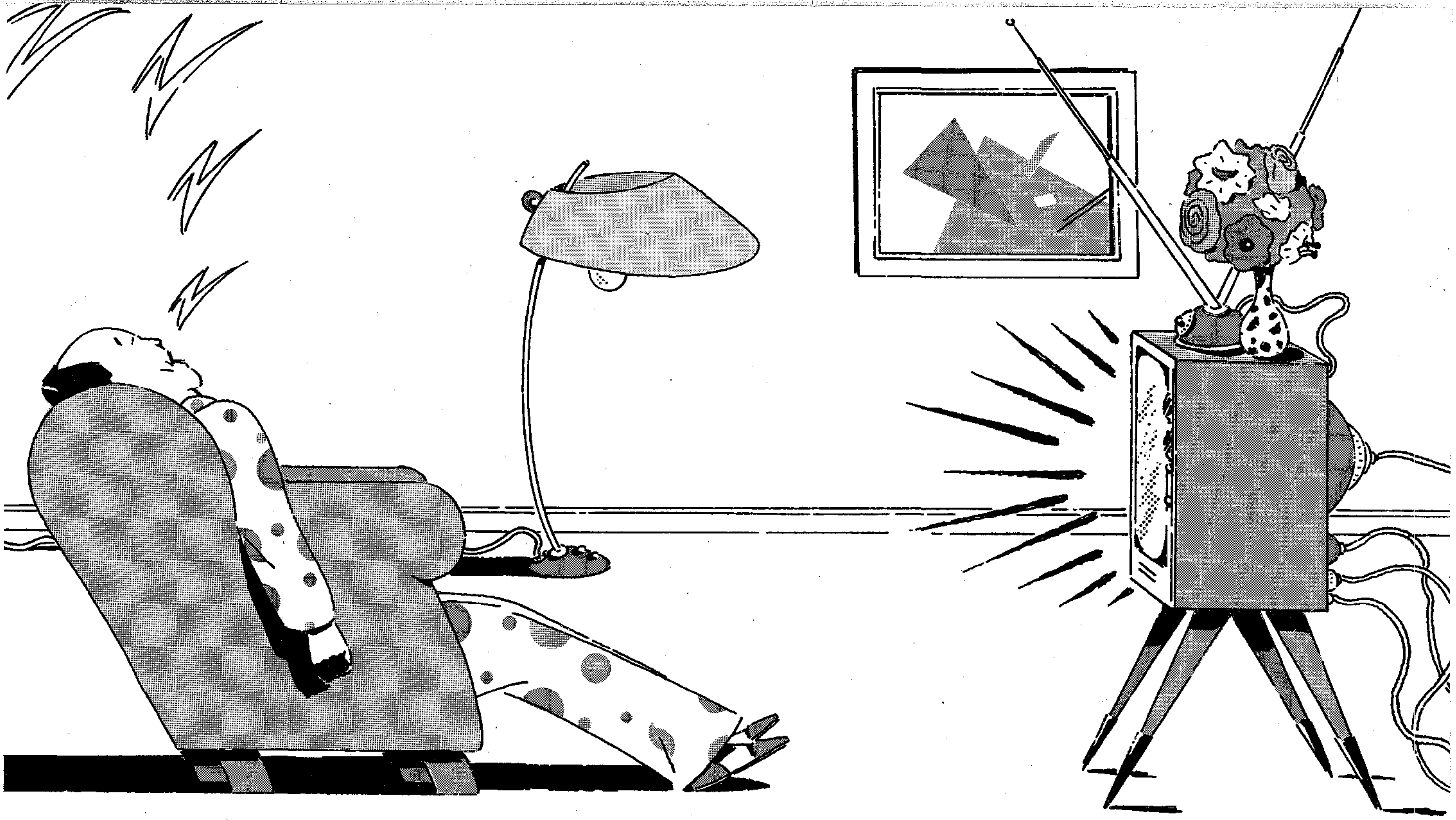
But there is more to it than this. Los Angeles is where the heart of the business is, because Los Angeles is where the studios are. The studios are there because that is where their real estate is and that is where their TV production is. It is not for nothing that two New York-produced soaps are departing, perhaps to be followed by the rest.

"Hollywood? What's Hollywood?" demands Marty Bregman. He's sitting in an office decorated movie-producer-style—stuffed deer head, statue of the monkey god, framed Oscar nominations—and stabbing a finger at an issue of *Variety*. In front of him is a list of what movies are now being produced—and where. "Kentucky ... Chicago ... Fort Lauderdale," he reads. "Los Angeles ... Los Angeles ... New York ... Laredo, Texas ... New York ... Los Angeles ..."

Hollywood is dead. Long live Hollywood.

A few days later: Julia Cameron is lunching—in the Russian Tea Room, of course. Her script has gone well. She has been offered another. And she is thinking of moving back to the West Coast.

She stirs the cream into the blue-red borscht. "I miss the beach," she confides.



Snooze News

By Desmond Smith

The TV networks go on the late shift.

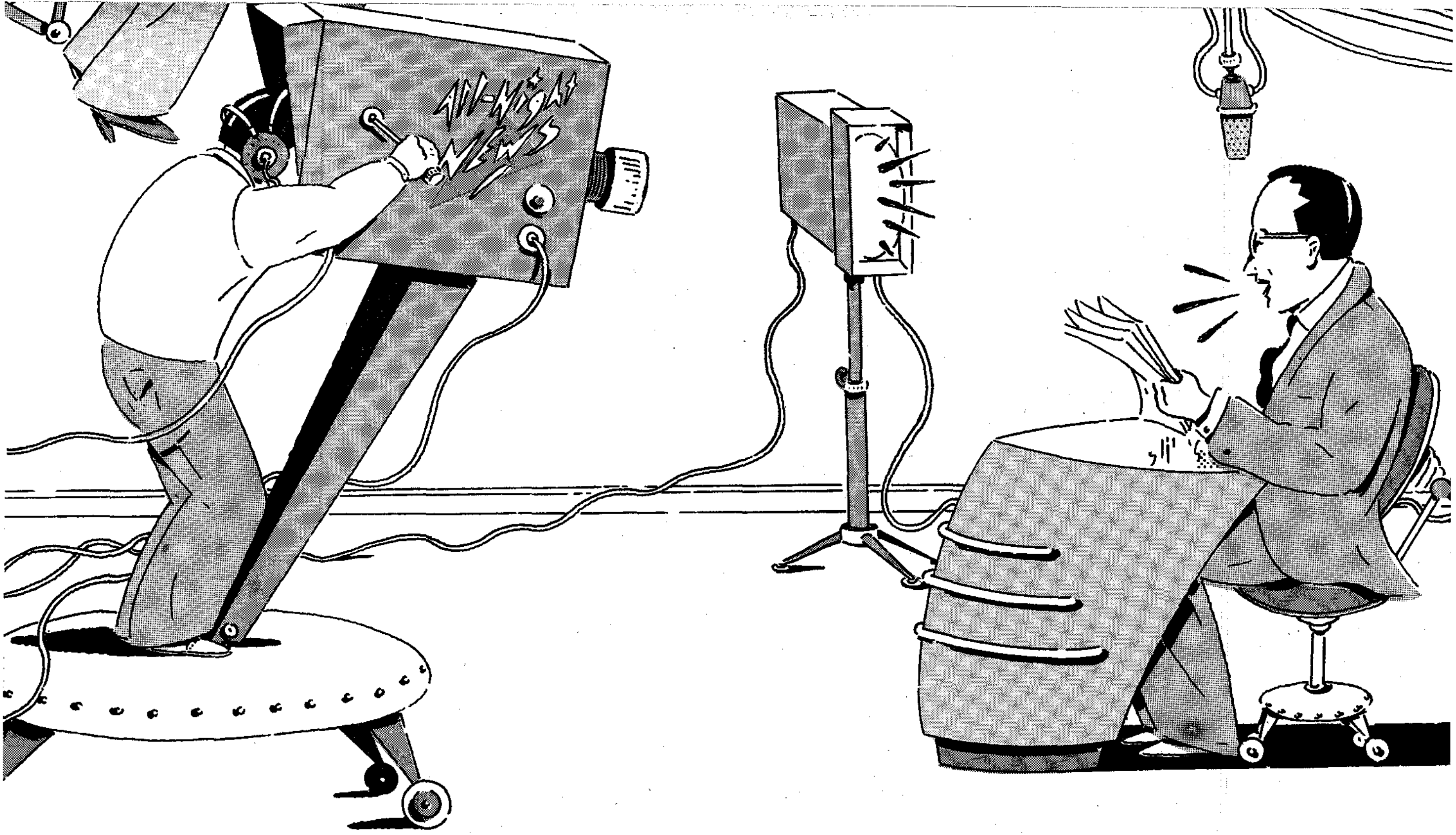
WATCHING THE NEWS ON television has traditionally been an early-evening habit. On a typical weekday last month, roughly 28 million homes were tuned to the evening news on ABC, CBS, or NBC—about 34 percent of the total television audience. Formidable as these numbers are, however, anyone with a pencil stub can quickly figure that 66 percent of the television audience, or some 54 million households, *missed* the nightly newscasts.

Historically, the networks have shrugged this off. If you didn't catch the seven o'clock network news, they argued, you could always watch the late local edition, tune to all-news radio, or wait twelve hours for the early-morning shows at 7 A.M. Suddenly, the network chieftains appear to have had a change of heart. Despite the recession, ABC, CBS, and NBC will be spending at least $25 million this year in a major restructuring of their news operations into round-the-clock services.

Global in reach, the new television news programs will use satellites to move "live" to any news story wherever—and *whenever*—it is developing. There will be lots of new journalistic talent on the air, and one network—CBS—says it is even considering the use of independently produced news documentaries, something the major networks have generally avoided in the past. Network correspondents accustomed to working primarily for the early-evening newscasts will have to work a lot harder. "The strain is going to be substantial," says Reuven Frank, the president of NBC News. "But that's not bad. People haven't had to stretch around here for a few years, and now they're going to have to, mentally and physically. I think it's a very exciting period."

Bizarre as it may seem, the networks are concentrating their greatest efforts on the hours when much of the nation is asleep. Most of the new programming is to fall between midnight and early morning, a time period so empty of viewers that many TV stations have tended to shut off their transmitters to save money. In Atlanta, whose television stations broadcast to 3 million households, fewer than 56,000 viewers are watching at 2 A.M. At this hour, advertisers can buy 30 seconds of airtime for the price of a newspaper classified ad—about $30—but, even so, there are few takers. Nationwide, Nielsen researchers report, 94 percent of all TV sets are switched off between 2 A.M. and 6 A.M.; among the 6 percent of homes with sets in use, the researchers caution, many are left on by

Illustration by Terry Allen.



absentminded viewers or people who use their TV's merely as night-lights.

Undaunted by such gloomy statistics, the networks are pressing ahead with their plans, and by the end of this year viewers will be able to watch more news overnight than during the daylight or evening hours. CBS alone will add more than 1,000 hours of news programming to its yearly schedule; ABC and NBC will produce an additional 1,000 hours between them.

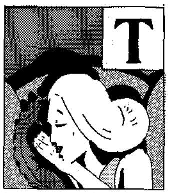
At all three networks there is a sense of high excitement about the arrival of overnight news. If America is indeed leaving the industrial era and entering the post-industrial "information society," say the planners, then television news must have some larger part to play in the making of that society. "Television I," as the old days are now called by the network people, is behind us; the future belongs to "Television II." According to Bob Ferrante, executive producer of the new CBS News overnight program, "The changes that will be happening henceforth are all cumulative effects of where we have come and gone. Television I is pretty much over. We have done everything we could possibly do in that stage, including originating live from the moon—we've done it all. What we are realizing is that television is opening up. In this new era of Television II you can't look at your screen and think of it as just carrying a football game, a news broadcast, or a variety show. Soon that same television screen will also carry a lot of your personal business. You'll be picking stuff off the satellites, and you'll have very specialized material coming in from cable services."

William Leonard, a CBS consultant and former CBS News president, adds, "What we're saying about late night is that someone who wants the information equivalent of milk and cookies in the middle of the night will now be able to get it."

QUICKEST TO THE MARK in the overnight race has been NBC, which, starting July 5, will feed its 215 affiliated stations (not all of whom will take the service) *NBC News Overnight* from 1:30 to 2:30 A.M. Monday through Thursday and from 2 to 3 A.M. on Fridays. ABC has announced that it will launch an hour-long midnight news-and-public-affairs program (with Phil Donahue in Chicago) to follow its highly successful *Nightline,* with Ted Koppel. Gambling $15 million that it can also create a profitable after-hours audience, CBS is planning a 2-to-6-A.M. news broadcast entitled *Nightwatch,* to begin September 20.

In addition to the competition for the overnight viewers, another major battle is shaping up, this one for the attention of the nation's early risers. Steve Friedman, executive producer of the *Today* show, has already announced the debut of NBC's *Early Today,* with Bryant Gumbel, Jane Pauley, and Willard Scott, also for July 5. "It's going to be like all-news radio with pictures," says Friedman somewhat breathlessly, "quick spots of news, business, foreign-market reports, and weather: 'Hey, if you're going to be heading for Boston, it'll be 52 degrees. If you're heading for Pittsburgh, it's going to be 71. If you're heading for L.A., it's going to be 62.' That kind of thing." ABC had announced a September start for its early edition, *ABC News This Morning,* but, fearful of losing ground to the aggressive Friedman, it has now moved the date up to July 5.

CBS has had perhaps the hardest choices in expanding its early-morning news. To make room for the revamped *CBS Morning News With Bill Kurtis and Diane Sawyer* (7 to 9 A.M.), the network had to uproot the award-laden *Captain Kangaroo* from the 8-to-9-A.M. slot it had occupied for 26 years. Tots who follow the show now have to rise at 6:30 A.M. And CBS is considering making the *Morning News* a three-hour program, which would mean moving the Captain yet again, and perhaps off the air altogether.



TO ACCOMMODATE ALL the added news programming, the networks are hurriedly expanding their staffs, putting many of their news bureaus on 24-hour schedules, and pressing top executives into the task of getting the new programs ready for broadcast. The efforts will cost the networks enormous sums of money—and executives of all three organizations agree that they will not break even for many years—so the

“. . . The new news programs will use satellites to move ‘live’ to

question remains: Why are they doing it?

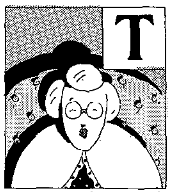
The answer is, very simply, competition. For the first time since television became a popular medium, in the late 1940s, the over-the-air networks are competing not only against one another but against rival video-delivery systems: cable television, pay TV, subscription TV, satellite services, videodiscs, videocassettes—and video games. Jibes one Hollywood type, “NBC is fourth, after CBS, ABC, and Atari.”

From NBC, the least profitable, to ABC, the most profitable, the three over-the-air networks are all well aware that, Pac-Man-like, cable television is gobbling up the old “mass” audience, splitting it into dozens of smaller audiences. Across the street from the NBC headquarters are the plush offices of Home Box Office, a Time Inc. subsidiary and the nation’s largest pay-TV company. HBO will provide more than 300 major motion pictures in 1982 to some 9 million subscribers, who pay between $8 and $12 per month for the service. In stark contrast to NBC’s sagging profits (down in 1981 to $48 million from $75.3-million in 1980), HBO’s profits are soaring (about $85 million in 1981).

Cable programmers, by repackaging programs for the new advertiser-supported and pay-cable channels that now enter over 22 million households, are stripping the networks of their valuables like jewel thieves loose in Tiffany’s. Everything that up to now has been exclusive to the big networks—sports events, movies, soap operas, comedy and drama series, entertainment specials—is subject to negotiation. No over-the-air network can be sure of outbidding HBO or Showtime for motion pictures. Roone Arledge, president of both ABC News and ABC Sports, regularly reminds his network colleagues that although ABC won the rights to broadcast the 1984 Olympics, in Los Angeles, with a bid of $225 million, it was Jerry Perenchio, a fast-moving pay-TV entrepreneur, who came in second—and well ahead of CBS and NBC—with a tender of $190 million.

Nothing, however, has shocked ABC, CBS, and NBC into a realization of their vulnerability more than the challenge to their proud news organizations by Ted Turner, the maverick Georgia multimillionaire, who two years ago started Cable News Network, the world’s first 24-hour network news service. Turner said at the time, “This means that you can watch the news when you want it, not when NBC decides it’s convenient to give it to you.”

Although the networks predicted that Turner’s operation would never succeed, two years later CNN has not only survived but, in some crucial ways, flourished. While still lingering in the red (it lost over $11 million in 1981), CNN now reaches 13.9 million homes, attracts almost 200 national advertisers, and frequently scoops ABC, CBS, and NBC on major stories. Some network executives have long mocked Turner’s Cable News Network in public (NBC president Frank once scornfully called it “Newsak”; another network official described it as “Chicken Noodle News”), but they are beginning to concede privately that CNN is a formidable challenge. And in the face of predictions that more than 90 percent of all U.S. homes with television will have cable connections by the end of this decade, Turner’s round-the-clock television news service can no longer be ignored.



THE COUNTERATTACK ON Turner began last August, when two pillars of the broadcasting establishment—ABC and Westinghouse—announced the Satellite News Channels, a 24-hour, all-news, advertiser-supported cable service that will compete directly with Cable News Network. This week, ABC-Westinghouse’s first channel went on the air, beaming its news to some 2.6 million subscribers. Described as a “summary” service, Channel 1 offers viewers a revolving eighteen-minute “wheel” of constantly updated news headlines, with a five-minute regional report each hour. Channel 2, which will go on the air early next year, will be programmed entirely by ABC News and will offer owners of cable TV what an ABC-Westinghouse press release describes as “a more comprehensive view of the news than is usually seen on commercial television.”

Less than a week after the ABC-Westinghouse announcement, the irrepressible Turner retaliated with CNN2, a companion to the original CNN. The program is a round-the-clock news service intended to offer roughly the same “headline” format as that offered by ABC-Westinghouse.

Watching all this from the sidelines were CBS and NBC. And while they were watching, Ted Turner, already widely known as “The Mouth of the South,” struck again. In March, Turner had invited—at their own expense—the network affiliates of ABC, CBS, and NBC to come down to his Atlanta headquarters. He told them he had an announcement that would interest them: CNN2, originally designed for cable delivery, was being made available to the broadcasters. Speaking for many at the networks, one senior CBS News executive groused to a colleague, “Turner not only wants the cable audience, now he wants our over-the-air audience as well!”

The Atlanta meeting caught the networks off-balance. And when hundreds of local broadcasters showed up, it became all too clear that the broadcast-news game was changing in a major way. For those slow to realize it, Turner was happy to be helpful. An ABC station executive who attended the affair remembers that “one of the things Turner threw out was that CNN2 was better than ABC, CBS, and NBC News. ‘Why don’t you blow them out and put CNN in?’ he asked. People in the audience chuckled, and Ted chuckled, but Ted never chuckles without having a certain seriousness underneath the chuckle.”

Needless to say, no one was chuckling at the networks when word got back of Turner’s invitation to their affiliates to join CNN. A television network, after all, is only a *network* when it has affiliates to carry and distribute its programs. If you persuade enough affiliates to carry Cable News programming, pretty soon the audience won’t remember that KRON-TV, in San Francisco, is an NBC affiliate; or that KBTV, in Denver, is an ABC station; or that WKRG-TV, in Mobile, is part of the CBS family.

Before Ted Turner started CNN, the main source of national and international news for most TV stations was the networks. Now, on dozens of stations from New York to San Francisco, when you tune in local news, the chances are you will find a CNN reporter bringing you a report from Washington, London, or the Falkland Islands. ABC-television-network executives in New York are decidedly not pleased that WSB-TV, in Atlanta, a major ABC affiliate, is carrying Cable News Network alongside ABC News. “That is something Turner might have dreamed of two years ago, but he didn’t have the wherewithal to sell us the idea,” says WSB’s news director, Dick Mallary. “I think he’s made tremendous advances. No, we’re not going to blow out *World News Tonight* or our new news programs to do it, but he has four hours of time on our air which he didn’t have before, which is, I think, quite an accomplishment.”

INDEED. BOB SCHUESSLER, the vice-president of sales for CNN2, claims to have signed up 52 ABC, CBS, and NBC affiliates in less than three months. “I expect we’ll have signed up around a hundred stations by September,” he says. One reason for such gains is CNN’s

a story wherever—and also *whenever*—it may be developing…”

flexibility. “The networks do one half-hour once a night,” says Ted Kavanau, executive vice-president of CNN2. “We’re putting on what is essentially 48 half-hours, which any station can lift in part or whole and use to sell their own advertising. These stations are not idiots; they’re not taking us to commit suicide—obviously we’re an alternative to the networks now. They can take us and replace CBS. We don’t miss much—in fact we break a lot of stuff.”

For all the gung ho talk, the fast-moving Turner has, in recent weeks, run into some problems. The resignation of CNN president Reese Schonfeld, the prime mover behind the idea of a 24-hour news network, has, according to insiders, created a major morale problem. And while Turner’s dalliance with the over-the-air broadcasters unquestionably alarmed the networks, the idea that CNN—heretofore exclusively a cable service—would be offered to regular TV stations has also greatly distressed cable operators. As a result, the cable industry has let Turner know in no uncertain terms that he can’t have it both ways.

Confronted with such complaints, Turner, who had rashly promised the network affiliates open access to CNN2’s 24-hour news service, was faced with the choice of either modifying his offer or risking the substantial defection of hundreds of cable systems. He decided to modify, and will no longer offer CNN2 to over-the-air stations from midnight to 7 A.M.

PUBLICLY, AT LEAST, THE networks still insist that CNN has had little to do with their decisions to expand their news programming. “Late night, as far as we are concerned, is not a response to Ted Turner,” says David Burke, vice-president and assistant to ABC News president Roone Arledge. “Early morning, maybe, but late night isn’t.” Burke says it was the success of *Nightline* (now within two-tenths of a rating point of *The Johnny Carson Show*, which begins at the same time) that created the momentum for another news broadcast. “The fare that was coming after *Nightline*,” says Burke, “was incompatible with the *Nightline* audience, and that was a problem we would have had to address even if Turner had never been born. We couldn’t continue with *Nightline* being successful enough to challenge Johnny Carson between 11:30 and 12 and then expect the same audience to sit still for entertainment reruns from midnight on.”

ABC is being closemouthed about the content of its new post-*Nightline* program. According to the network, Bill Lord, *Nightline’s* executive producer, will have some “oversight,” but neither the staff nor the precise form of the new program has yet been established. All that is certain for now is that Phil Donahue will be a major contributor and that the program will begin in October.

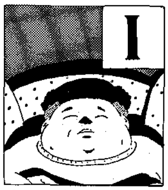
At NBC, where there has been a job freeze for months, the mood of gloom has dissipated. Executive vice-president Tom Pettit is talking confidently about brave new times, calling them, predictably, “NBC II.” And Herb Dudnick, the executive producer of *NBC News Overnight*, with Lloyd Dobyns and Linda Ellerbee, has been hiring staff and trying to figure out what the program is going to do to keep America awake after David Letterman signs off on his comedy talk show at 1:30 A.M. on July 6. “I’m thinking more in terms of an information program,” says Dudnick. “I like to tell things in a story fashion, and at that time of night I think people are more interested in stories. I think we can get the news across just the same.”

Whatever the program ultimately looks like, Dudnick is quite clear about what it will *not* look like. In format and style, it will not be an early-A.M. edition of the *NBC Nightly News*. He thinks Americans are interested, or *ought* to be interested, in the world around them, and he plans to incorporate foreign-television reports into the *NBC News Overnight*. “I might be pushing the person I’ve got in London to find out how fast I can get Saudi TV, and how fast I can get Syrian TV, and how fast I can get Jordan TV, because all of those are involved in what is happening in Iran,” he says. Beyond that, Dudnick’s ideas run to the familiar. “I’m going to be covering some sports highlights,” he says. “I’m going to put on a newsreel every night similar to the old Paramount news, and we’re going to do a so-called major story of the day—answer a lot of whys and incorporate sidebars, just like a newspaper does. On Friday nights, I’ll do a week-in-review.”

Preparations at the CBS Broadcast Center, on West 57th Street, for the September debut of the nightly four-hour CBS News *Nightwatch* are, if anything, even more vigorous. With a staff of more than 100, an annual budget in excess of $15 million, and room for a platoon of anchormen and women (yet to be picked), *Nightwatch* is the single most ambitious program ever launched by CBS News, and a lot of reputations will be on the line. Bob Ferrante, the man chosen for the daunting responsibility of getting *Nightwatch* on the air, is an easygoing, articulate 47-year-old Bostonian. An acquaintance of CBS News president Van Gordon Sauter’s from the time both of them worked for Chicago’s CBS-owned WBBM-TV, in the 1960s, Ferrante has spent the past eleven years in Boston, where he was head of current affairs for WGBH, the public station. “We’re programming not to one but to three audiences,” he says. “There is the audience that watches late-night movies for 90 minutes; there’s no reason they can’t watch real life for 90 minutes. There are those who only come in from work, watch awhile, then go to bed. And there are those who just can’t sleep that well at night.”

At the beginning of every half-hour, *Nightwatch* will give a global-news report, a look at the weather, and sports summaries. For confirmed news junkies, Ferrante intends to provide lots of news. He points out that “when we go on at 2 A.M., it’s 7 A.M. in London, 10 in Cairo, and 6 P.M. in Sydney, Australia—there’s a whole world unraveling, and we’ll keep an eye on that.”

Beyond hard news, Ferrante intends to pay particular attention to the entertainment industry. “After all,” he notes, “a lot of our audience is in that world. They come home. They’ve closed up, washed up, packed up their instruments, and walked off the stage. Like everyone else, they like to lead normal lives.”



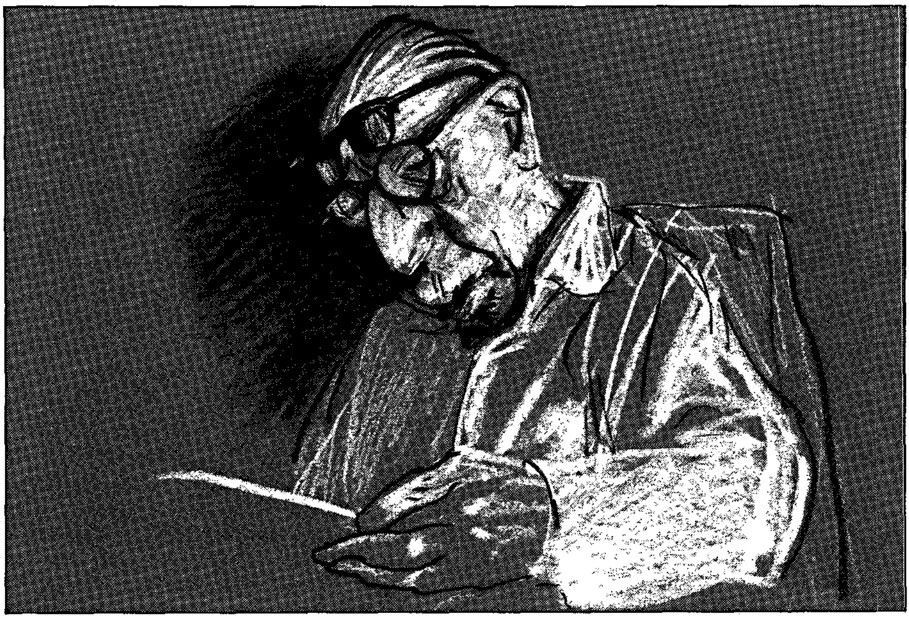
IT NOW SEEMS THAT “normal lives” will include far more television news than anyone could have imagined when the medium was born. For nearly three decades, even TV news executives have publicly warned us that, given the limited ration of airtime their commercial-minded bosses have alloted to news programs, we should not rely on network television for our news judgments. No one, they have insisted, was listening. According to all the polls, however, television has now become the main source of news for the majority of Americans. And, spurred by competition from the new cable networks, Ferrante and his over-the-air-broadcast colleagues have belatedly discovered that what they do best is neither entertainment nor sports, but news programming.

To exploit these discoveries, the networks are now betting that round-the-clock news is the way of the future—and the hope for their fortunes. If they are right, “Television II” may prove to be not just another buzzword of the broadcast world but a fundamentally different concept of the medium itself. ▬

Music/Peter G. Davis

THE LAST OF THE BIG-TIME COMPOSERS

"...Not only was the Stravinsky celebration a bit of a mess, the performance level rarely reached festival standards..."



Elusive: *It may take another 100 years to get a true perspective.*

FOR ANYONE ALLERGIC TO THE MUSIC OF **Igor Stravinsky,** June was a good month to leave town, although I imagine travelers headed for Timbuktu must have bumped into at least one centennial concert along the way. The last of the big-time public composers, Stravinsky is being honored all over the world on his hundredth birthday, which fell on June 17, and New York did not slight the great man: Three springtime festivals prominently featured his music, overlapping events sponsored by the Philharmonic, Carnegie Hall, and the New York City Ballet. With a bit of fancy footwork, it was possible to hear over 60 Stravinsky scores—a wide-ranging, if hardly exhaustive, retrospective of works composed between 1908 and 1966.

Now that I look back on it all, the whole business was a bit of a mess, conducted in a confusing, helter-skelter fashion. Stravinsky's total output is not so familiar that it can be hurled at audiences with so little concern for logic or order. How much more useful for us, and the composer, if New York's major musical organizations had cooperated in devising one big unified festival.

The Metropolitan Opera might have brought back its triple bill of *Oedipus Rex, Le Rossignol,* and *The Rite of Spring.* The City Opera could have staged a new *Rake's Progress* and perhaps a triple bill of its own: *Mavra, Renard,* and *L'Histoire du Soldat.* The Philharmonic and Carnegie Hall should have consulted each other so that the orchestral music could have been sensibly divided into programs exploring the composer's Russian roots, his ballet scores, and his neoclassic style of the 1930s and 1940s. The Chamber Music Society is ideally staffed to handle the works for smaller instrumental combinations (the group did play most of them last September), while Speculum Musicae would have been the perfect choice to present a survey of Stravinsky's late serial music, possibly even convincing us that these scores are unfairly neglected. Of course, such a thoughtfully planned festival would also offer copious written material, exhibitions, and lectures.

So much for that fantasy—the decrees of a culture czar would be needed to coordinate New York's musical life so neatly. Not only did what actually happened seem disorderly, but the level of performance rarely reached festival standards: Rehearsal time was short, a great deal of unfamiliar music had to be learned, and the musicians were probably tired after a long winter season. Several last-minute cancellations added to the Philharmonic's problems. Rafael Kubelik and Klaus Tennstedt bowed out—a pity, since it would have been instructive to hear how these conductors, both associated with the Romantic repertoire, might handle Stravinsky. Fortunately, John Lanchbery was on hand to deputize for Kubelik, and he led a stunning *Les Noces,* wonderfully precise but reveling in its tangy sonorities and biting rhythms.

Tennstedt's replacements fared less well, although Erich Leinsdorf could probably coax respectable performances out of a student orchestra. Given Yehudi Menuhin's memory lapses and sour intonation, even Leinsdorf was unable to save the Violin Concerto, but the conductor recouped his losses with a trim reading of the Symphony in C. Zubin Mehta took over the second concert and did his best to transform Stravinsky into Mahler with an adipose and bloated rendition of the Symphony in Three Movements. Robert Craft's contribution predictably explored some of the composer's less frequently heard works—the *Ebony* Concerto and *Abraham and Isaac* —as well as the sublime *Symphony of Psalms.* Nothing about these antiseptic performances justified Stravinsky's faith in Craft's talents as a conductor.

Carnegie Hall's Serenades also managed to squeeze in a fair amount of lesser-known Stravinsky amid familiar works by Bach, Beethoven, and Haydn. The most interesting fare came during the pre-concert "perspectives" in the Recital Hall, especially Erie Mills's delicious interpretations of the composer's songs. Pinchas Zukerman's inexperience on the podium hampered performances in the main hall by the St. Paul Chamber Orchestra. Although the violinist now seems reasonably comfortable with early-nineteenth-century classics, Stravinsky's minutely calculated dry-point textures and subtly contoured surfaces eluded him; what I heard of the *Dumbarton Oaks* Concerto, *Danses Concertantes,* and Concerto in D sounded mushy and earthbound. More enjoyable, at least as a purely aural experience, was *L'Histoire du Soldat,* staged by Tom O'Horgan. Here Gerard Schwarz was in charge of a brilliantly incisive and ebullient instrumental septet led by Zukerman's rakish violin.

Despite a few highlights, both these

Illustration by Philip Burke.

"festivals" seemed distinctly unfestive and haphazardly stitched together compared to the City Ballet's nine-day Stravinsky bash. The company offered 31 scores, if I counted right, many of them only brief hors d'oeuvre, but each one helped give a rounded picture of the composer. Even concertgoers immune to ballet turned out to hear rarities like *Zvezdoliki* (an early choral work much beholden to Debussy), *Fireworks, The Flood, Four Norwegian Moods,* and *Persephone,* as well as to see such classic Balanchine creations as *Orpheus, Apollo,* and *Agon.*

Considering Stravinsky's strong ties to the City Ballet during his 30-year residence in this country, it was a foregone conclusion that the company would take the lead in presenting a rich and detailed portrait. No one expected less of George Balanchine, who meets Stravinsky on a comparably aristocratic plane, or of the City Ballet itself, unique among Lincoln Center's constituents in its secure sense of artistic purpose and direction. The dance is not my province, but I can report enthusiastically on the overall musical excellence of the occasion. The City Ballet orchestra may not be the most virtuoso band in town, but the lean sonorities and gestural elegance of Stravinsky registered with far more clarity at the State Theater than in either Carnegie or Fisher hall. The Symphony in Three Movements under Robert Irving's baton was an object lesson on how this score should be played—a revelation, in fact, after Mehta's soggy performance with the Philharmonic.

New York did not exactly flock to honor Stravinsky during his centennial, and many seats were empty at most of the events I attended. Musicians and critics may fume, but it seems likely that, for the general public, Stravinsky will always be thought of as the composer of three splashy Diaghilev ballets: *Firebird, Petrouchka,* and *The Rite of Spring.* Sporadic performances of the best scores from 1915 to 1950 may turn up now and then, delicacies for connoisseurs of early-twentieth-century music, but the vast majority continues to find most of Stravinsky cold and remote.

While watching *Agon* at the City Ballet, I was reminded of a heretical essay the composer Meyer Kupferman contributed to a symposium in *Perspectives of New Music* shortly after Stravinsky's death in 1971. Grouped among the eulogies, Kupferman's words sounded harsh at the time, a description of Stravinsky as an agile "acrobat of Apollo" who froze in midair after *The Rite of Spring* in 1913. "The crowd waited. He gave them tricks, somersaults, and contortions that delighted them. It was easy for him and he was supremely good at it. So he decided to continue. At that moment, imperceptibly, his spirit went into exile."

Kupferman may have put his finger on Stravinsky's one great weakness. *Agon* is a prime example, its communicative power arising from Balanchine's gripping choreography rather than the composer's dazzling but arid manipulation of intervals, timbres, and sonorities. How far is this score from *The Rite,* so musically potent that it virtually defies visual representation. As for the post-*Agon* serial music, it seems high time to admit that Stravinsky, even with his genius for synthesis, did not lead us into that promised land. The City Ballet production of *The Flood* indicated as much, and no amount of scenic legerdemain could disguise one of the most feeble scores in the composer's catalogue.

It may take another 100 years to get a true perspective on such an elusive composer. We need a large-scale critical biography, if only to counter the unsavory picture of the mean-spirited, sneering, often vicious old curmudgeon that emerges from the pages of Robert Craft's conversation books. Most of all, we need to hear more of the composer's later music and in better performances. Stravinsky himself would no doubt agree, and what better way to celebrate his 101st birthday? ▬

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BALLET A LA RUSSE

> "...When the women of the Kirov stand still, they emanate energy; when they move, the music pours through them..."

PARIS

NEW YORK MAY BE THE DANCE CAPITAL of the world, but something in its air makes Soviet dancers restless—witness Alexander Godunov's defection from the Bolshoi Ballet when it played Lincoln Center in 1979. I had to go to Paris to see the other Soviet giant, Leningrad's **Kirov Ballet,** historically considered the finer of the two. The talents of émigrés from *that* company—Balanchine, Nureyev, Makarova, Baryshnikov—have been potent enough to change the face of classical dance in the West. Yet these losses have not robbed the Kirov of its unique asset—a sculpted, lyrical style that makes you want to cry out, with your first glimpse of it: Ah, now I see what ballet is about.

For many who observed the company in its two-month spring season at the Palais des Congrès, the abiding vision of the Kirov is that of its female corps in *Swan Lake, Chopiniana,* or *Giselle.* There are row upon row of them with the same endowment: the supple spine from which the dance impulse surges out through long, stretched, sweetly curving limbs, the beautifully arched feet, the profound weight of the movement, and its ceaseless flow. Even when these women are standing still, they emanate energy, and when they move, the music seems to pour through them.

You can read the Kirov's venerable history in this style—over 200 years of unwavering dedication to a select group of carefully evolved images. When the torso bends this way, the head tilts that way in response, and the arms, the hands, the fingers complete the picture—so. Even the gaze of the eyes is taken into account. The least prepossessing dancer—the least gifted, the least intelligent, the least attractive—claims the same inheritance, and the confidence it bestows. The style is the birthright of the company as a whole, and of the academy behind it. Each generation, dozens of capable dancers are shaped by it; every once in a while, the process throws out a brilliant practitioner who quietly absorbs the material and then ignites it.

At the moment, the Kirov harbors a 21-year-old, Altynai Assylmouratova (her given name means "crescent moon"), who is clearly an artist of this kind. it wouldn't surprise me if she became the leading ballerina of her generation, worldwide; the elements are already there—the body, the technique, and, most critical, the temperament. Her heart-shaped face recalls the young Margot Fonteyn's, soulful and luminous, a cap of dark hair framing the huge dark eyes and dewy skin. But the body is a Balanchinean dream—willowy arms, long, mettlesome legs, and a surprisingly voluptuous bosom and hips. Her technique is secure, bold, and very fluent. One is struck by the mobility of her spine, by the ease and power of her extensions, and always, by the poise of her head.

She is evidently the protégée of Oleg Vinogradov, who rescued the company from a period of artistic doldrums when he took it over in 1977. When two American colleagues and I interviewed Vinogradov and the young dancer—in an animated three-language parley—we asked him what qualities made him select her from the school and predict she would dance Odette-Odile before the year was out. "Beauty," he replied, "which, I agree with Balanchine, is the basis of ballet; a beautiful line, good coordination, interior temperament, and," he added, as Assylmouratova's modest demeanor grew even more demure, "a lavish portion of exoticism."

The exoticism figured gloriously in Assylmouratova's tempestuous portrayal of Esmeralda in an excerpt from the eponymous Petipa ballet. As the gypsy street dancer forced to entertain at the wedding of the man she adores, she flung her arms and legs in vivid distortions of conventional postures, plunged desperately into ravishing backbends. There was no distinction here between dancing and acting; the two elements had been forged together. We had missed her debut as Odette-Odile, reportedly a sensation. "It took three years to get her to do the role," Vinogradov teases, "so you see, she's actually a flop." But even in corps roles she consistently drew your eyes, expressing the ballet's essence in a single pose.

A star is born: *Assylmouratova, left, with Mezentseva.*

Exciting as it is to witness a dancer embarking on what promises to be a fertile career, it's perhaps more touching to be there at the close, when a great artist's distinguishing qualities increase in intensity as physical ability slides away. Near 50, Irina Kolpakova retains the girlish radiance that made her a perfect Aurora; it still makes her a magical Sylph. In the title role of Bournonville's *La Sylphide,* she is so delicate and airy you think she must indeed be part of some dangerous, alluring witchcraft. Her precise, fluttering footwork is equaled only by the charm with which she claps her hands, as lightly and quickly as a butterfly beats its wings. She doesn't play one of those embalmed, period-style sylphs; hers is spirited, full of mischievous gaiety—which makes the scene of her betrayal and death all the more moving. Kolpakova is one of those dancers who so kindle your imagination you wonder how important steps are, after all, to dancing. Just her smile can make you happy for days.

Photograph by Colette Masson.

Between these junior and senior marvels, the Kirov produced a range of distinguished ballerinas and soloists—this with only half of its 200-member troupe on display. Olga Tchentchikova—long, svelte, with a great natural facility like our Cynthia Gregory's—is apparently too cool and dry for some tastes, but I found her sheer physical eloquence thrilling. Tatiana Terekhova seems to have willed herself to ballerina status; you can see it in her overworked calf muscles, and in the calculation of her effects. But I loved her determination, her febrile characterization of Odette-Odile, even her hunger for applause. No one understood the prominence given to Galina Mezentseva, whose Giacometti body and skull-like head are macabre and pathetic. Better to remember the sloe-eyed, lyrical Natalia Pavlova, or Irina Tchistiakova, with her lusty spring and rhythm, riding through space as if it were hers to command.

The male ranks are competent enough, but they provide no counterparts to the best of the ballerinas. Mezentseva managed to commandeer Constantin Zaklinski, who at least looks like a prince, but poor Kolpakova got stuck with Serguei Berejnoï, who played the poetic hero of *La Sylphide* like a street-corner tough. Most of the Kirov's cavaliers, though, have the prescribed credentials: diplomatic manners and soft landings.

The repertory situation is uneven. While it makes a superb custodian of the Russian classics, when it ventures from this hallowed ground, the Kirov stumbles. In a cluster of contemporary works unveiled on one program, a duet by Maurice Béjart, king of junk choreographers, looked positively brilliant. One didn't know whether to pity or laugh at the couple in Boris Eifmann's *A Deux Voix,* who writhed in sexual anguish—prudish-Soviet variety—to the music of Pink Floyd.

Vinogradov's evening-length *Le Revizor* (to a barely serviceable score by Alexander Tchaikovsky) might make a fine twenty-minute ballet, along the expressionistic lines of Kurt Jooss's *The Green Table.* It is a "choreographic transcription" of Gogol's satiric *Inspector General,* in which small-town bureaucrats mistake a petty functionary for the high-placed official from the capital who might uncover their abuses. There's not much ballet in it, but its Daumier-caricature figures remain vivid in retrospect. Best of all were the ripe provincial belle, played by Natalia Bolchakova, and the feckless hero—Vadim Gouliaev, here taking full advantage of his whimsical looks.

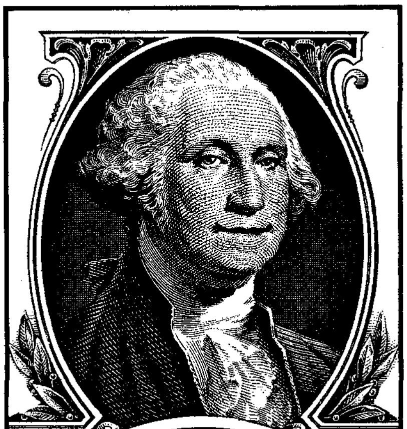
In our interview, Vinogradov expressed his fascination with the works of the nineteenth-century Danish choreographer August Bournonville. But apart from Kolpakova's lambent performance, the Kirov's production of *La Sylphide,* in Elsa-Marianne von Rosen's version, is coarse and distorted. Material that should be delicate, deft, and engaging gets a heavy-footed, flamboyant reading. At one point, the nice girl who's supposed to marry the hero bursts out with a space-cleaving solo evidently meant for a man. The details of the mime, both gentle and grotesque, are mired, and along with them the logic of the plot.

Ironically, many of the qualities essential to a Bournonville production—an easy flow between dancing and acting, a network of meaningful details, the players' conviction in what they're doing—are present in the first act of the Kirov's *Swan Lake.* There are no grinning and bowing peasants at this celebration of Prince Siegfried's coming-of-age, just a kind of extended family—well-born friends, including the special ones who dance the pas de trois, a pale, abstracted Tutor, a hearty Jester, and so on—who continually interrelate as the drama unfolds.

As night falls on the aristocrats' final dance—they take up little lanterns on wands—the Jester weaves through their midst, flirting outrageously with an indulgent pas de trois girl, while Tutor and Prince stroll arm in arm on the sidelines in sober communion. When this varied, sympathetic company vanishes, and the Prince falls prey to melancholy, one understands his mood not just as an intimation of his fate but, in a homely way, as the feeling commonly experienced when the party is over and one is left alone with one's thoughts in the night.

The orchestra of the Kirov Theater, led by Evgueni Kolobov and Robert Louter, played with vitality at every performance, providing brisk tempi and buoyant rhythms. It was hard to imagine them ever allowing Makarova the languishing pace she favors.

There was accomplished conducting—by André Girard—and luscious sound at the extravagantly ornate Opéra, where the **Paris Opéra Ballet** was performing John Neumeier's *A Midsummer Night's Dream.* (The choreographer's own company, the Hamburg Ballet, will bring the piece to the Brooklyn Academy of Music next March.) As usual, Neumeier's work was nine parts literary and theatrical conceit to one part honest movement. On a settee that suggests both analyst's couch and nuptial bed, Hippolyta dreams of herself as Titania, who—oh, never mind. The shimmering Mendelssohn score is intercut with György Ligeti's electronic fantasies so the dancing can alternate between pretty-pretty traditional stuff and stark, pointless gropings. The Parisian dancers are a capable, attractive lot, and Jürgen Rose has dressed the girls delectably. ■



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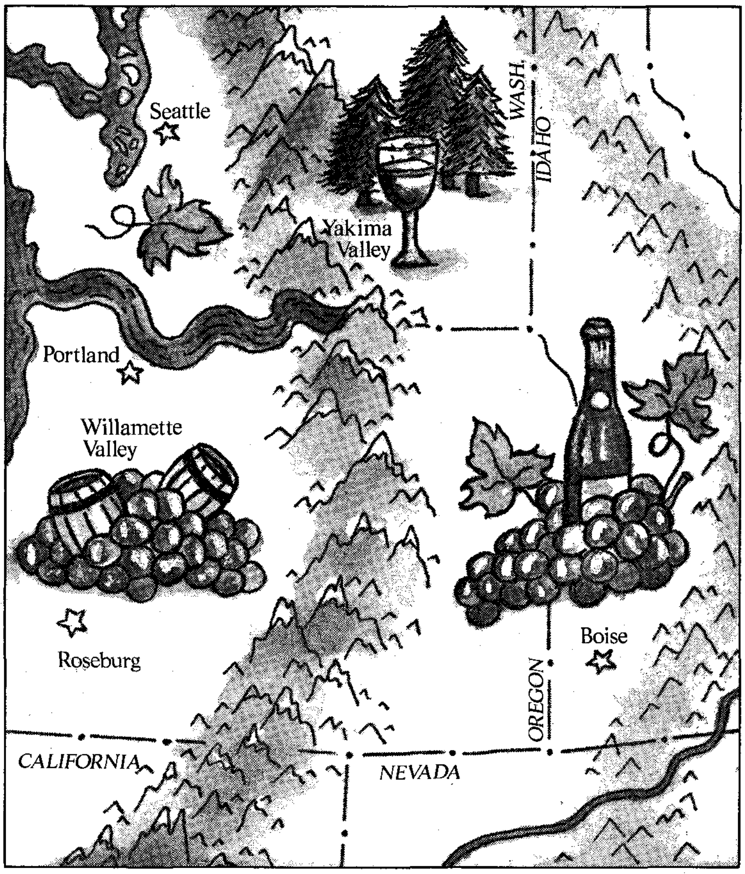
"...The vineyards of Washington, Oregon, and Idaho have begun to be counted among the world's fine-wine regions..."

ANYONE LOOKING FOR SOMETHING NEW in wine need not go beyond the borders of this country: The vineyards of Washington, Oregon, and Idaho—often referred to as the Pacific Northwest—are beginning to take their place among the premium-wine regions of the world.



Though the Northwest has less than 10,000 acres planted with traditional wine-producing grapes (California has 340,000), there are already more than 50 wineries in Washington, Oregon, and Idaho. It's hardly surprising that many people are still unfamiliar with these wines: Most wineries in the region bottled their first wines less than six years ago, and even the oldest date back only twenty years. But some of the best examples from the Northwest are starting to arrive here; there are now more than 30 wines from six wineries in general distribution in New York.

It's easy for those of us with a sketchy sense of geography to assume that the vineyards of the Pacific Northwest (some of which are actually quite a distance from the ocean) are simply an extension of those in California. Northwestern wine-makers, however, are quick to point out that their wines have more in common with those of France and Germany than with the richer, more powerful wines of California. What's more, the climatic conditions and specific varieties cultivated in Washington, Oregon, and Idaho differ from one another, so the wines of each state are best considered separately.

IN JANUARY 1962, DAVID LETT, A YOUNG man with a degree in philosophy from the University of Utah, was waiting in San Francisco to begin his first semester in dental school. One day he toured the Napa Valley, visiting Mayacamas and the old Souverain winery (now Burgess Cellars). "It was rainy," he recalls, "but it was romantic, and I decided I'd rather grow grapes than teeth."

So he took up oenology at the University of California at Davis, gradually focusing his attention on Pinot Noir. "I wanted to produce the great American Pinot Noir," he says, "and I felt that California did not have the right climate for this grape." He eventually moved to the Willamette Valley, in northern Oregon, and in 1966 planted the first wine grapes there since Prohibition. "My oenology professor tried to dissuade me," says Lett. "He told me I'd be frozen out every spring, rained out every fall, and that I'd have athlete's foot up to my knees." In 1980, at a blind tasting of French and American Chardonnays and Pinot Noirs organized in Beaune by Burgundian shipper Robert Drouhin, the 1975 Pinot Noir from Lett's winery, the Eyrie Vineyards, came in second, two-tenths of a point after a 1959 Chambolle-Musigny and well ahead of a 1961 Chambertin Clos de Bèze.

Five years before Lett's first planting in the Willamette Valley, Richard Sommer, who was interested primarily in Riesling, established Hillcrest Vineyard near Roseburg, about 180 miles south of Portland; he produced his first wines in 1963. Although a few others have also established wineries near Roseburg, most Oregon vineyards are in the Willamette Valley within a 45-mile radius south and west of Portland.

In 1970, there were 7 wineries in Oregon and about 85 acres of grapes; today, there are nearly 40 wineries and more than 2,000 acres. Dick Erath, who had been a home wine-maker in California, planted vines near the Eyrie Vineyards in 1969, and later joined Cal Knudsen to set up the Knudsen Erath winery. Bill Blosser and his wife, Susan Sokol, founded the Sokol Blosser winery near Knudsen Erath; they produced their first wines in 1977, as did Joe and Pat Campbell at Elk Cove Vineyards. Bill Fuller, who had been production manager at the Louis Martini winery, in the Napa Valley, for several years, established Tualatin, in the Willamette Valley, in 1973. "I didn't want to be just another winery on winery row," he says, "and I also felt that in Oregon I could produce a light, delicate European style of wine that California wasn't making."

The short, cool growing season in Oregon favors early-ripening varieties such as Pinot Noir, Chardonnay, and White Riesling (as the Riesling of Germany is labeled in Oregon). Other varieties planted there include Gewürztraminer, Pinot Gris, Müller-Thurgau, and Muscat Ottonel, varieties found primarily in Germany and Alsace. Notably absent, except in very small quantities, are three varieties widely planted in California—Cabernet Sauvignon, Merlot, and Sauvignon Blanc.

Illustration by Susan Olinsky.

While waiting for the Tualatin vineyards to bear, Fuller bought grapes in Washington. He was the first Oregon wine-maker to do so, and many others followed his lead. As a result, a number of Oregon wineries now produce Chardonnay, Pinot Noir, and White Riesling from Oregon grapes, and Cabernet Sauvignon, Merlot, Sauvignon Blanc, and Semillon from Washington grapes. The origin of the grapes must be clearly stated on the label, of course; in fact, Oregon has particularly strict labeling requirements. If a wine is labeled with the name of a grape, at least 90 percent of the wine must be made from that grape; the federal minimum is only 51 percent. (The sole exception is Cabernet Sauvignon, which may be blended with up to 25 percent of such Bordeaux varieties as Merlot and Cabernet Franc.) Generic names, such as Chablis and Burgundy, are not permitted in Oregon.

Many Oregon wineries are still experimenting with different grapes—Dick Erath, for example, has planted five vines each of 60 varieties—and most wine-makers are still defining their individual styles. "The Oregon wine industry is still in an experimental stage," says Bob McRitchie, wine-maker at Sokol Blosser. "We haven't settled down yet, and we shouldn't."

Oregon wines are generally lighter-bodied, more delicate, and more restrained in varietal character than those from California, but the best of them have an elegance, balance, and style that make them easy to drink. Unfortunately, the overall level of wine-making in Oregon is not yet as high as that in California, and a number of wines I tried were flawed or undistinguished. The wines I liked included three Pinot Noirs (those of the Eyrie Vineyards are not available here)—the subtle, complex Knudsen Erath 1979 ($9.50), the restrained, elegant Elk Cove 1979 Reserve ($15.49), and the well-made, balanced Sokol Blosser 1978 ($9.50). "Pinot Noir is hard to grow and hard to sell," says Bill Blosser, "but we think it's the grape that will make Oregon's reputation."

I also liked the Sokol Blosser Chardonnay 1979 ($11.30), an attractive, restrained, and nicely structured wine. The Tualatin Chardonnay 1980 ($9.69, available in July) is also appealing, with a distinctive, toasty bouquet that suggests aging in new oak. Another distinctive wine, made primarily from Washington grapes, is the rich, spicy, intense 1979 Merlot of Knudsen Erath ($7.75).

WASHINGTON HAS LONG BEEN A MAJOR producer of Concord grapes, which are used to make juice and jelly, but there were relatively few wine grapes available in the late 1950s, when Dr. Lloyd Woodburne, a professor at the University of Washington, began to make wines "in a garage on Saturday afternoons." He persuaded a few friends to take up amateur wine-making, and they became so pleased with their results that they took bottles of their wines to the growers from whom they had been buying grapes. The growers were so impressed that they stopped selling grapes to Woodburne and began to make wine themselves. Woodburne and his friends formed Associated Vintners in 1962, planted a few acres of their own, and produced their first commercial harvest in 1967. The winery that later became Chateau Ste. Michelle also produced its first varietal wines in 1967. Of the 7,400 acres of wine grapes now planted in Washington, nearly 3,000 belong to Chateau Ste. Michelle.

Although the first wineries were located near Seattle, so that sales could be made directly to consumers, almost all the Washington vineyards are situated 200 miles southeast of Seattle, in the Yakima Valley and the adjoining Columbia Basin. This area, protected from the Pacific rains by the Cascade mountain range, was a semi-arid desert before extensive irrigation was introduced. "The only thing you could grow there was sagebrush," recalls one farmer. The area is now one of the nation's principal agricultural regions, and the vineyards established there are planted with such red varieties as Cabernet Sauvignon, Merlot, and Pinot Noir, and such whites as Chardonnay, Johannisberg Riesling, Gewürztraminer, Chenin Blanc, Semillon, and Sauvignon Blanc. The days are longer there than they are in California ("We get 15 percent more day per day," says Joel Klein, Ste. Michelle's wine-maker), and the cold desert nights enable the grapes to retain their natural acidity. As a result, the grapes grown there are high both in sugar (which fermentation transforms into alcohol) and in acid, which gives the white wines a crisp, lively taste.

Chateau Ste. Michelle is the only Washington winery whose wines are widely available in New York. Although its annual production of about 225,000 cases makes it by far the biggest winery in the Northwest, many of its varietal wines are of relatively recent origin. It first planted Chardonnay in 1973, and its first Sauvignon Blanc (now labeled "Fumé Blanc") was bottled in 1977.

Attractive whites from this large, modern winery include a dry, elegant, and lively Semillon-Blanc 1981 ($5.69); a light-bodied but assertive, grassy Fumé Blanc 1980 ($7.29), with fresh acidity; a fairly dry, crisp Chenin Blanc 1980 ($6.89); a well-balanced, stylish Chardonnay 1980 ($9.39); an unusually crisp and lively Johannisberg Riesling 1981 ($6.29), whose relatively dry taste would make it a good dinner wine; and an appealing, semisweet, and distinctive Muscat Alexandria ($6.95). A dry Rosé of Cabernet 1980 ($4.95) displays the slight weediness of this variety, and a Cabernet Sauvignon 1977 ($8.99) is an attractive, medium-weight wine with restrained varietal character.

STE. CHAPELLE, IDAHO'S FIRST WINERY, is situated in the Snake River Valley 35 miles west of Boise. It was named in honor of the thirteenth-century church on the Ile de la Cité, in Paris, and the unusual new winery has tall, narrow stained-glass windows that are replicas of those in Paris.

Wines were first produced in Idaho in 1976, and there are now 420 acres planted at Ste. Chapelle, primarily in Riesling and Chardonnay. "If we were in California, we would have been just another winery," says Bill Broich, a partner in the winery, "but I figure we have less competition selling Idaho wine—that is, once we persuade people we can grow grapes as well as potatoes."

Broich has a special interest in Chardonnay, and his balanced and elegant 1980 ($13.10) is a particular success that combines varietal character with subtle oak nuances. It represents a deliberate stylistic change from his previous Chardonnays, which were richer, more powerful wines, higher in alcohol and oak flavors. "One day I realized that even though my Chardonnays were winning gold medals in competition, I had trouble drinking them with dinner," Broich explains.

Ste. Chapelle's 1981 Johannisberg Riesling ($7.99) is an appealing wine with a slightly honeyed bouquet and a taste that balances fruit and acidity. (The 1980, still around, is also excellent.) Even more impressive is another 1981 Idaho Riesling, labeled "Special Harvest" (available in late July at about $14)—more intense in flavor, yet fresh and lively despite its higher proportion of natural grape sugar.

All the wines suggested above are stocked by local distributors, but not many stores offer a wide selection. Three that do are Yorkville Wine and Liquor Corporation (1392 Third Avenue, at 79th Street, 288-6671); Manley's Liquor Store (35 Eighth Avenue, between Jane and 13th Streets, 242-3712); and Acker, Merrall & Condit Company (2373 Broadway, near 86th Street, 787-1700).

I've focused primarily on wineries that market their wines here, but there are several others whose wines are worth looking for if you visit the West Coast, including Associated Vintners and Preston Wine Cellars, in Washington, and such Oregon producers as Adelsheim, Amity, the Eyrie Vineyards, Shafer, and, for its delicious fruit wines, Oak Knoll. ■

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TWO DOWN, ONE TO GO TO

"...*Albert Nobbs* is just an undramatic staged reading. In *Looking-Glass,* there is no new insight, no point of view..."

GEORGE MOORE (1852–1933) WAS AN extremely interesting figure in English (or Irish) literature, whose true worth is yet to be assessed; meanwhile his cause is not advanced by Simone Benmussa's stage adaptation of his story **The Singular Life of Albert Nobbs** (1895), a work that positively cries out not to be so adapted. To begin with, Moore was the sort of stylist who can best be savored on the page: "He will wear out his heart over a single sentence," Humbert Wolfe observed about this constant reviser. Indeed, Moore revised and retitled the collection of stories in which "Nobbs" appeared in 1922, and again in 1927. Further, as Moore said in a 1912 letter to Nancy Cunard, " 'Ideas' are the bane of modern literature"; yet this odd tale of a waiter in a Dublin hotel, who was really a woman living most of her life in male disguise, has been turned precisely into a play, or nonplay, of Ideas.

"Albert Nobbs" is a case of abnormal neurosis, as is also that of a secondary character, the house painter Hubert Page, similarly a woman in male disguise, who is, moreover, platonically married to another woman. This starts Albert dreaming of a like arrangement, whose unsuccessful implementing makes up the body of the work. But Mlle Benmussa accepts uncritically Albert's claim that he/she was forced to the particular strategy merely by social and economic conditions, and turns *Nobbs* as nearly as she can into a feminist (perhaps even lesbian feminist) tract about the compulsion for "a woman to cease to be a woman in order to work... a fact too often forgotten in the class struggle," but which (I am quoting a program note) still "appears in a different form today."

As for the supposedly innovative aspects of the staging, they are nothing more than story theater, the reduction of all male figures to offstage voices (very militant, that!), the introduction of a narrator and interlocutor in voice-over, the invention of two silent chambermaids partly as visible stagehands and partly as symbolic figures (but not very well worked out), and the use of deliberately pared-down scenery. Not highly innovative, in truth, and emerging in performance as a staged reading in which, because several actors failed to show up, some parts are read from offstage by a retiring stage manager too shy to show his face. And the offstage sound at the Manhattan Theater Club is rather muffled, which makes the murky proceedings even more opaque.

A man and a woman: *Glenn Close as Albert Nobbs.*

In any case, Albert's struggle to get himself a wife functions mostly on the narrative and psychological (as well as stylistic) levels, and there is not much interaction, let alone conflict, among the characters. This tends to elicit uninvolvement, and, in fact, the only thing that stood between me and total lethargy was the fine, restrained acting of Glenn Close as Albert, as well as her almost disquietingly persuasive male impersonation. Conversely, Lucinda Childs, the avant-garde dancer-choreographer, who appears as Hubert, is equally unconvincing as a man and as an actress. Among the rest, I noted the able Pippa Pearthree for playing more superficially than usual and with the wrong accent, and Anna Levine for giving a more pleasantly controlled performance than is her wont. But the whole enterprise—as written, directed, and designed by Simone Benmussa, who is a sort of associate director of the Compagnie Renaud-Barrault, and as translated by Barbara Wright—is finally an exercise in futility. I can just hear the sharp-tongued and merciless George Moore venting his views on the matter.

THE UNEVENTFUL BUT UNquiet life of the Reverend Charles Lutwidge Dodgson (Lewis Carroll) might make for an interesting novel, though I doubt whether there is enough drama in it for a play. There certainly is none in what Michael Sutton and Cynthia Mandelberg have concocted under the suitably pedestrian title **Looking-Glass.** And as long as they were going to name the play after a household object, might not *Kitchen Sink* have been more appropriate? Here is the merest modicum of biography eked out with fiction that is considerably less strange than life, a smidgen of psychoanalysis, a sufficiency of well-worn parallels between Dodgson's Oxford and the world of Carroll's stories, and, of course, periodic dipping into the Alice books plus the invention of one trial scene in which the author himself stands accused by his creations. This bit, one senses, must have struck the playwrights as the apogee of dramatic imagination.

There is no new insight in *Looking-Glass,* alas; no point of view of any consequence, nothing that needed saying. It mirrors a near-perfect blank in the minds of its creators, and though it purports to cover two decades in the life of Charles Lutwidge Dodgson, it is really a sorry little fiction in which young man meets little girl (Alice Liddell), young man loses little girl when a rival shows Dodgson's nude photographs of Alice to

Photograph by Gerry Goodstein.

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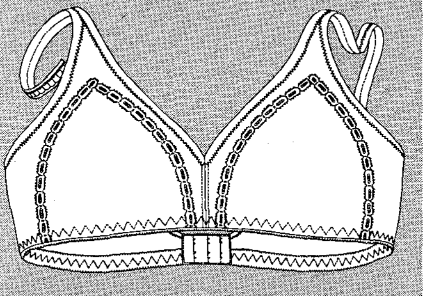

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"...*The Regard of Flight* is wonderful, as is Bill Irwin, as are they all..."

her mother, no-longer-young man turns crabbed and loses creative inspiration until he meets and sort of wins another little girl twenty years later. So many possibilities that could have been developed are barely touched upon: the logician in fairyland, the man afraid of women who becomes a platonic Humbert Humbert (or Lutwidge Lutwidge), the spiritual combat between Dodgson and Carroll, and many more. Just by studying the Sylvie and Bruno books and the recently published correspondence of C.L.D. one could have come up with insights about this egregious Victorian that might have put complexity into the play; but complexity is as much beyond Sutton and Mandelberg as are orginality, imagination, and artistry. Compound this with David H. Bell's direction, an aggregate of every decomposing cliché and conceivable flat-footedness, and the clot thickens.

Still, there might have been some mitigation through the acting; but John Vickery plays Dodgson as someone who goes straight from simpleton (with a few flashes of brilliance) to retardate. I watched in horror as he turned C.L.D. into a fellow who would not have lasted 26 days as an instructor in an idiot school, much less 26 years as a lecturer in mathematics at Oxford. Long pauses, spastic movements, eyes popping out of their sockets, the walk of a stiff-jointed marionette—what was Mr. Vickery up to? After his strong work in two Shakespearean roles, this is the third modern part in a row with which the actor comes to grief—this time, thanks also to poor direction, worse than ever. And as Alice and her later reincarnation in another little girl, Tara Kennedy is catastrophic. A little English girl redolent of quality and breeding is the exact opposite of a Broadway child actress oozing trashy cutenesses from every pore.

In the supporting cast, Richard Clarke and Nicholas Hormann hold their own; of the others, the less said, the better. Frances Aronson's lighting is uncharacteristically uninteresting; Jeanne Button's costumes are, as usual, tacky, and not even as cute as her last name; John Arnone's scenery is paltry. When a half-dozen vertical panels swing around for a fantasy sequence, Wonderland proves scarcely different from reality. Arnone specializes in miniatures; full-grown sets seem to agree with him no more than full-grown women did with Charles Lutwidge Dodgson.

The most interesting thing about all this is the program note on the producer, Dan Fauci, and the Actors (*sic*) Institute, whose founder and creative director he is. After spending ten years as a Wall Street securities analyst, Mr. Fauci got the call in 1977, and has, for the last five years, accumulated vast theatrical experience as an actor on such soaps as *The Guiding Light* and *Edge of Night*. Also in 1977, he started the Actors Institute here, with branches in California, Canada, Boston, Philadelphia, London, and Dublin, and workshops in Paris and Sydney. These include "a Mastery Workshop, a 2½ day program [instant mastery?] concentrating on theatrical professionals expressing their creativity, and Samurai, an early morning program concentrating on handling the day-to-day events of one's career . . ." Forget about Lewis Carroll; what I would really like to see is a snappy musical about the rise of Dan Fauci, with perhaps a soft-shoe routine for his no less "wonderful baby daughter, Tai."

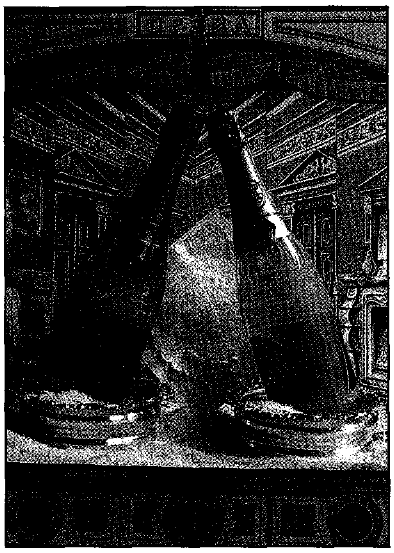
I AM NOT IN MY ELEMENT DESCRIBING mimes and clowns, which hasn't been much of a problem in the past because, with rare exceptions, I didn't like any of them well enough to bother. But Bill Irwin, who in collaboration with Doug Skinner and Michael O'Connor has written **The Regard of Flight,** is wonderful, as are they all, as is the show, and I would like to tell you about them. Irwin clowns, mimes, speaks, recites, sings, dances, juggles, performs acrobatics, and is gloriously skillful and funny at all of them. Skinner wrote the music, plays it on normal and abnormal instruments, lectures on the "new New Theater" that Irwin purports to be seeking, and does a mean bit of ventriloquism with a dummy so scurvy that a termite would pass it by. O'Connor functions as critic, vindictive rival clown, avant-garde director, and general nemesis—though the theater itself tries to suck Irwin (or some part of him, or at least his apparel) into its bowels, and often, alarmingly, succeeds.

These are routines of such magnificence and variety that I would need more space just to adumbrate them. But I am not adumb enough to try to articulate such ineffable tomfoolery, such blissfully metaphysical jests and gibes behind whose kinetic, musical, and verbal raids on the Absurd lurks a pyrotechnic mind. For these jokes are not merely jokes. There is something that thinks inside them, that, perceiving both the real and surreal worlds, as well as the puny differences between them, lets the two interpenetrate, impregnate each other to the infinite enrichment of both, and of us. And another thing: This trio, unwhitened-up, looks human—not whey-faced, pathetic, creepy. ■

BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan



Scenes From a Marriage

The contents may be ephemeral, but these bottles, like a marriage, could last forever. They're engraved by David Sugar and Carol Iselin, partners in Inner Light Crystal, a crystal-and-glass-engraving studio, who cut their own designs on filled champagne bottles ($100 and up, plus the cost of the champagne). The wine coasters promise permanence: They've been around since 1820. Wrought in rolled silver over copper, they're from a collection that begins at $500 a pair. The wedding card that you make from Fond Memories Card Kits ($5) is sure to be unique, with baby's breath and doilies—Victorian favorites.

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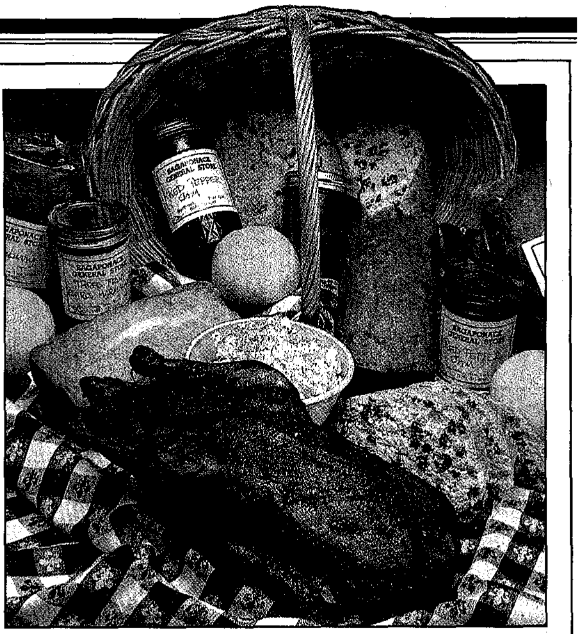

Locals who call at the Sagaponack General Store for mail, papers, and morning muffins know that Mary Spellman is a great American cook. She learned from her mother, Genevieve Szczepankowski, who's back in Mary's kitchen. Mary's husband, Don, runs the place. Their red-pepper jam's the best of its kind (with cream cheese, with barbecue), their three-fruit jam's lovely on Irish soda bread (jams cost $3 for an eight-ounce jar, bread $4 for a seven-ounce round), and the tea cakes—lemon and raspberry—$3 a loaf, are good at any hour. Now Mary's doing barbecued duck, so we had to tell you ($12 for a six-pound duck, availableThursday through Sunday, by special order on other days). Her vegetable salad ($3 a pound) is new, and so is her catering business (she'll even ship food to the city). **—Barbara Costikyan**

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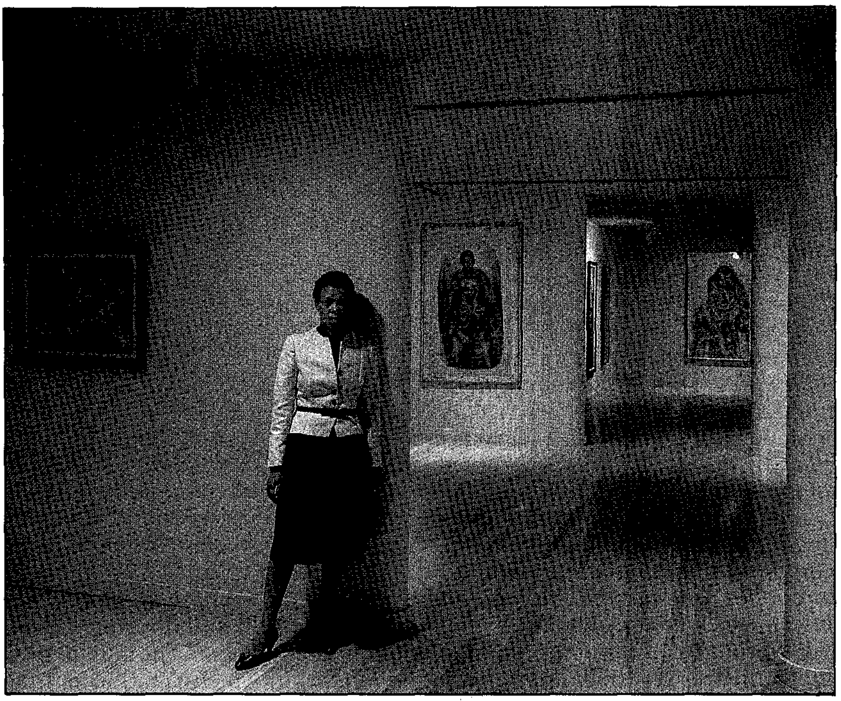


West Side Glory

"So much of the black contribution to the arts has been lost because it has never been collected, preserved, or interpreted," says Dr. Mary Schmidt Campbell (above). Which is why the reopening, in a new home, of the Studio Museum in Harlem, under Dr.Campbell's direction, is a giant step for the arts and the uptown community. The initial exhibits: a retrospective of a major black artist, Charles White, a survey of African-American art themes, and "Harlem Heyday," James VanDerZee's photos from the twenties "of a people who chose to be remembered as stylish, impressive, and proud."

THE STUDIO MUSEUM IN HARLEM/*144 West 125th Street/864-4500/Wednesday through Friday 10 a.m. to 5 p.m., Saturdays and Sundays 1 to 6 p.m.*

Photographs: top, Daniel Quat; left, Arthur Tress; bottom, Peter Aaron/ESTO.

Movies/David Denby

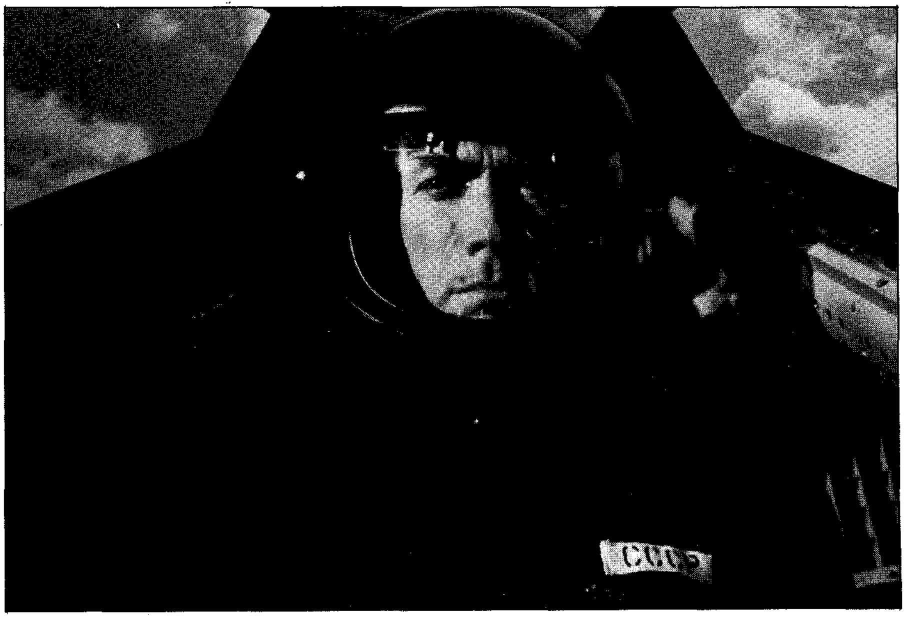
BATTLE OF THE STEREOTYPES

"...When intelligent people talk about Clint Eastwood's skill as a director, I have no idea what they mean—*vide Firefox*..."

CLINT EASTWOOD'S **Firefox,** BASED ON A novel by Craig Thomas, is a neo-conservative espionage drama that might have been commissioned, in a wild moment, by the armchair Cold Warriors over at *Commentary* magazine. The movie is about an air-force pilot, Mitchell Gant (Eastwood), who was downed in Vietnam, held in a prison camp, and has been suffering from the shakes ever since. Gant is in bad shape, but when British and American intelligence agents recruit him for a special mission aimed at the Soviet Union, he pulls himself together. The mission: to steal the latest and most advanced Soviet fighter-bomber, the MIG-31, code name Firefox. Gant, I fear, is a symbolic figure: He is meant to be America itself, traumatized by Nam, and the movie appears to be Clint's shot in the arm for a country that (as the jargon goes) "has lost its will" to fight Communism.

It seems that the Soviet Jewish scientists who designed Firefox are so angry at the K.G.B. that they are willing to turn the plane over to the Americans and the British. And Gant is just the man to fly it out. "What is it with you Jews, anyway?" he asks. "Why are you always fighting city hall?" The man he's speaking to, Pavel (Warren Clarke), a thuggish Russian working for British intelligence, isn't in fact Jewish, but he's married to a Jewish woman who has been jailed for political dissidence. "I have spent twelve years trying to be worthy of her," he says, and the implication is that Gant has to learn to be worthy, too. (No one suggests—even hints—that it might be traitorous for the scientists to help an American steal secrets.) In *Firefox*, the Jews are brilliant, sweet-tempered, and noble, the British are brilliant but ruthless, the Soviets are brilliant but vicious and arrogant, and the Americans are innocent and courageous. The movie is a juvenile collection of stereotypes with a political kick.

When a Soviet general asks why the Americans would do something so desperate as steal an airplane, the First Secretary (Stefan Schnabel), a saturnine Brezhnev type with heavy brows and a sarcastic manner, remarks, "They are overpaying for years of softness." Now, where did he get *that* idea, I wonder? Stealing an airplane from a country we're at peace with might not seem to be the most glorious of acts, but in Eastwood's book, at least, it's tough. The movie features long scenes of Russian intelligence and military types snapping at one another in the war room. *Firefox* is like an anti-fascist caper made before World War II, the kind of picture that satirized the brutal manners of the authoritarians while telling us these pompous heel clickers were also dangerous. Those movies were intended to ready a naïve America for war in Europe. Exactly what war is Clint Eastwood preparing us for this time?



Cold Warrior: *Eastwood as pilot Mitchell Gant on a mission to Moscow.*

When intelligent people talk about Eastwood's skill as a director, I have no idea what they mean. The middle section of *Firefox*, in which Gant, in mustache and glasses, tries to evade the very persistent K.G.B. in Moscow (the scenes were shot in Vienna), is minimally entertaining in a standard spy-movie way. Eastwood lets himself look confused, weak, even stupid, as if to say that Americans are too straightforward for this cloak-and-dagger stuff, with its stratagems, subtleties, impersonations, and betrayals. Give us some simple action, however, and we'll shine.

Yet Eastwood doesn't stage action sequences very convincingly. Helping Gant steal the plane, the scientists create a diversion, and then Gant simply hoists himself into the cockpit of the completely unfamiliar aircraft, turns on all the appropriate switches without hesitation, fires up the engine, taxis out of the hangar, and takes off. And the aerial footage that follows is a cheat. Eastwood uses animated models, and we can easily see a plane jerking too suddenly through the air and flipping over like a child's plastic toy in the tub. Combat footage, which can be genuinely beautiful and stirring, depends on the illusion of reality for its effect, and this stuff looks less real than the outer-space dogfights at the end of *Star Wars*. Even the most gaga Cold Warriors, eager to stick it to the Soviets, will need a more convincing fantasy movie than this one.

SOMEWHERE IN ANTARCTICA, NEAR AN isolated American scientific station, a beautiful black-and-white husky runs loose across the ice cap, the only sign of life against freezing white hills, white ground, white sky. A black helicopter appears at the horizon and begins to chase the dog, swooping in low. The pilot, enraged, cursing in some foreign tongue, dives at the dog again and again, shooting at it with a high-powered rifle, finally hurling a stick of dynamite at the scampering husky.

The opening of John Carpenter's monster movie, **The Thing,** is very beautiful and very odd. And Carpenter builds the sequence—prolongs our curiosity about this innocent-seeming dog with repeated close-ups of its melancholy face as it lies under Ping-Pong tables or slinks into corners at the American compound, where it has taken refuge. The very blandness of the shots is ominous. But that's about all there is of mystery, beauty, and fun in *The Thing.* This movie is more disgusting than frightening, and most of it is just boring. After *Escape From New York* and now *The Thing,* I've begun to think that John Carpenter has become too humorless and visually uninventive to make good horror movies. In his recent pictures he's used dark, cluttered, cramped settings and lots of clumsy scrambling and bulldogging; he's fantastic but not imaginative, grim rather than dramatically compelling.

The Thing, based on the 1938 story "Who Goes There?" by science-fiction writer John W. Campbell Jr., was made once before, in 1951, by Christian Nyby (with a heavy assist from ace director Howard Hawks, who was serving as producer of the film). I remember the 1951 *Thing* as a tense, entertaining B movie, indifferently acted but amusingly written (by Charles Lederer). It featured a monster from outer space, accidentally defrosted after thousands of years in the ice, that turned out to be a vegetable—a bloodsucking vegetable, to be precise. In the current version, screenwriter Bill Lancaster (son of Burt) has gone back to Campbell's original premise: The monster now enters the body of a living creature, takes over its cells, bursts through the body, and finally *becomes* the creature.

Campbell's story may have influenced the movies *Invasion of the Body Snatchers* and *Alien,* but, arriving on the screen after these two, the current *Thing* seems derivative. Once again, the intention is to create total paranoia: The monster could be you, or me, or both of us—or neither. Aided by makeup genius Rob Bottin, Carpenter has made the beast as hideous as possible. Covered with what appears to be steaming jellied madrilene, the monster breaks out of bodies, looking like a *Tyrannosaurus rex,* reaching with its slimy tentacles toward other creatures in the room. It's a thing, all right.

Violence in movies can be exciting, cathartic, even beautiful, but the tendency among recent horror-film-makers to split open the human body in the quest for weirder and weirder thrills comes close to outright obscenity. It's not enough, apparently, to have movie characters hacked, shot, stabbed, beheaded, blown up, and crucified; now, in *Alien* and its descendants, human beings are gutted like so many slaughtered

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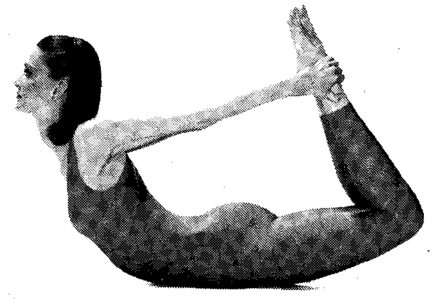

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animals, melted like plastic telephones in a fire. Filmmakers have released a torrent of blood and viscera; they're literally making our flesh crawl. In George Orwell's *1984,* the ultimate torment directed at dissenters was to place them in Room 101, where they were forced to confront the one thing in life that repelled them most. Our movie theaters are becoming larger versions of Room 101. And the audience pays to get in.

Carpenter never shows us the monster taking a man over (the process is mysterious, to say the least), never dramatizes the feelings of someone who thinks he might have *been* taken over. The threat in this movie is entirely external—down the corridor, or out in the cold, or lodged in one's roommate. And so Carpenter misses out on the most insidiously scary aspect of the story. As *The Thing* grinds on, the terrified, warring men become indistinguishable as characters. What happens to them has nothing to do with who they are, and so we lose interest in them. Carpenter and screenwriter Lancaster have worked out the movie in terms of geography—who's inside the compound, who's out in the cold, and so on—but since the settings are mainly drab rooms and hallways, there's little physical speed to the movement, and the picture never works up a distinctive visual rhythm. Kurt Russell, doing his dour macho thing, is nominally the star, but Carpenter doesn't allow him much character—he's tough, he's angry, he's decisive, he's an all-purpose action hero. *The Thing* is about as impersonal as a movie can be. Maybe the monster took over the director and the crew too.

DON'T FILMMAKERS EVER GET TIRED OF living off the *film noir* detective genre of the forties? The futuristic **Blade Runner** is still another imitation-homage-parody of a Humphrey Bogart movie. Harrison Ford, wearing a brush cut and narrating in a dolorous voice, is a retired police detective called back into service to eliminate some robots—"replicants"—that look exactly like humans and have gone berserk. Set in the Los Angeles of 2019, *Blade Runner* is all visuals and no story. The city is divided into huge slablike buildings, where the technological aristocrats live high in the sky, and the wet, steaming streets below, teeming with Orientals, Hispanics, and punks. Murkily lit and intentionally schlocky-looking, *Blade Runner* has the immense high-ceilinged rooms, zany camera angles, and pretentious, echoing dialogue of a hundred naïvely bad experimental films. The movie is full of gadgets—space cars and video scanners and the like—so kids may find it amusing, like some overcomplicated new toy, but it's still a terribly dull movie. ■

Books/Mordecai Richler, Rhoda Koenig

THE MORNING AFTER

"...This is bouncy, illuminating stuff—provided you're in the bar with Mailer and, like him, on your umpteenth scotch..."

Pieces and Pontifications, *by Norman Mailer. Little, Brown; 400 pages; $20.*

NORMAN MAILER, SURELY THE MOST reckless talent in America, the writer most in need of protection from himself, continues as advertised, adding to his literary overdraft. Making problems for Mailer.

"Do you do any research or special reading to prepare for writing a novel?," Steven Marcus asked him in 1963.

"Occasionally," Mailer replied, "I have to look something up. But I'm always unhappy about that and mistrust the writing which comes out of it."

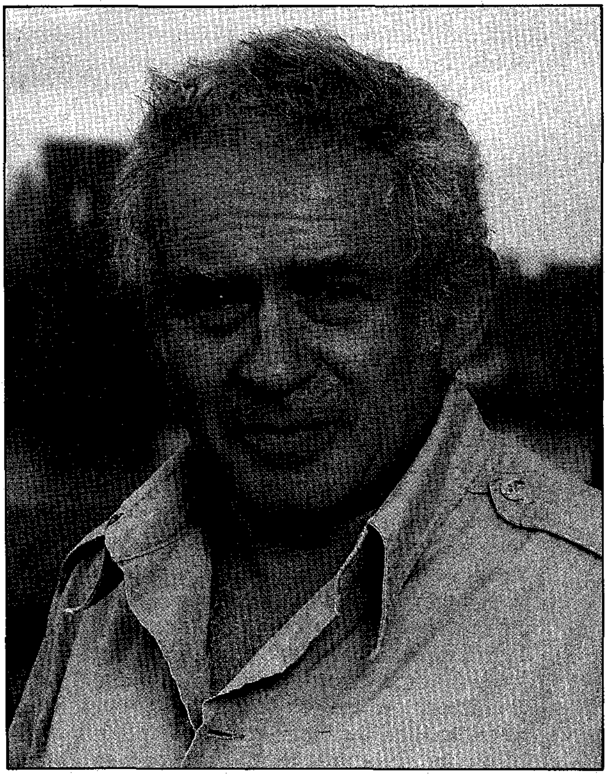
But in another interview reprinted in *Pieces and Pontifications,* this one with Hilary Mills, in 1980, Mailer told us that his new novel "takes place in the reign of Ramses IX, who was pharaoh in the twentieth dynasty. The period is 1130 B.C."

Mn.

Pieces and Pontifications falls into two parts. The first, a collection of Mailer's favorite short writings of the seventies; the second, comprising 20 of about 100 interviews with him over the past two decades. The interviews offer Mailer in his Norman-the-mavin role, at his most prolix, pronouncing on everything from pornography, God, the Devil, one-night stands, women's lib, and male violence to rock, magic, and the craft of writing. Shuffling his feet uneasily in his preface to the second part, Mailer allows that at their worst these interviews can be pompous. "I am not fond of the form. I think an interview is truly an unhappy way to get it said, particularly for someone who speaks as poorly as I do.... So I wince when I read over my remarks."

He's a good talker, he needn't wince. But, though here and there what he has to say is engaging, shrewd, even reasonable, for the most part this is no more than gifted barroom gab—bouncy, provocative, even illuminating, providing it is 2 A.M. and the reader is standing at the bar with Mailer and, like him, on his umpteenth scotch. But in the sober light of the morning after, it palls, it makes for exhausting reading, not the sort of stuff to be dignified by hard covers.

To be fair to Mailer, however, it is often the interviewers themselves who are either silly or earnest beyond belief.



Mailer: *Against plastic and masturbation, for sex with love.*

"Is it possible," Paul Krassner wants to know, "that you have a totalitarian attitude against masturbation?"

"Did you go to one orgy as a philosopher," Jeffrey Michelson asks, "or did you go to many as a pervert?"

Possibly most damaging to the tough-guy image Mailer has cultivated is that the fellow who emerges from some of these interviews, shorn of bombast, is really an awfully nice guy. Generous, thoughtful, tolerant. He feels that masturbation beyond adolescence is a miserable activity; he is against superhighways but for sex informed by love and tenderness. He likes the old neighborhoods but not adulterated foods. He doesn't care for plastic or TV.

In fact, one of the longest essays in the far more interesting first section of the book, "Of a Small and Modest Malignancy, Wicked and Bristling With Dots," deals with the deadening effect of TV on all of us. It is an intelligent broadside, angry and witty, until Mailer lapses yet again into writing about himself in the third person, the essay degenerating into an endless resurrection of Mailer's old quarrels on TV talk shows with Mike Wallace, David Susskind, Merv Griffin, and Dick Cavett.

Once, before appearing on *The Dick Cavett Show,* while Mailer didn't exactly gore Vidal, he certainly did butt him in the head.

"Are you crazy?" asked Vidal.

"Shut up," said Mailer.

"You're absolutely mad. You *are* violent," said Vidal.

"I'll see you on the show."

Obviously, like just about every other writer in the house, Mailer has endured embarrassment on TV talk shows. Sometimes, like the rest of us, he has had too much to drink beforehand and made an ass of himself on-camera. But who, in his right mind, cares anymore whether or not Truman Capote outshone him one night years ago on *Open End?* Whether he got off a goody with David Frost or was outmaneuvered by Mike Wallace on *Night Beat?* Who, come to think of it, but Norman Mailer wants to read 20 out of 100 interviews with himself?

Because I continue to hold Mailer in high regard, what is finally depressing about this collection is his monumental self-absorption. Sadly, it seems the author of *The Deer Park,* a fine novel, brutally reviewed when it first appeared, has been reduced to contemplating the little sores on his own persona. Picking at the scabs of old, long-forgotten TV shows on which he once appeared. I wish he would get back to writing novels. His real business. **—M.R.**

Mordecai Richler's most recent novel is Joshua Then and Now.

Worldly Goods, *by Michael Korda. Random House; 353 pages; $14.95.*

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"...Korda's characters are out of a low-budget animated cartoon..."

tame. Power no longer is in one's skill at rape and pillage and getting black men to fight on the coast of Coromandel; it's dwindled to the ability to take a meeting with a record-company president or commandeer a good table at "21." Michael Korda has cleverly capitalized on the executive's desire to add a little romance and grandeur to his trade: In his works on power! and success! Korda has presented himself as a dashing little Magyar Machiavelli, a wizard who, for a very modest fee, will impart some of the black arts of the boardroom.

Korda also claims to be a champion of women, with every desire to cut them in on the thrills of power! and success! (after all, they buy more books than men). He may, however, have warned them off the business world entirely. For his businessmen seem less like medieval princes than infantile egomaniacs, fearful of stepping outside the occult circle around their desks, and trembling when a rival lifts his wrist to reveal the mystic totem of Cartier.

Worldly Goods may also turn aspiring readers away from high finance, as well as disappoint those wanting an official tour of the corridors and bedrooms of power. It is yet another novel whose inside information about the rich is what anybody could glean from a few bestsellers and some old copies of *People.* The characters can be described as cartoons only in charity—they're like the low-budget sort of animated cartoon people who move only their lower jaws when they speak. But before we meet them they have obviously been reading Korda's previous books, so they at least know how to dress. His heroine, Diana Beaumont, wears a watch "with her name spelled out in diamonds in place of numbers," a neat trick if you can do it. And his hero, Paul Foster, sports the power look: "He never wore ... a tie clasp or any other jewelry, and his suits were so impeccably fitted that it was obvious he never carried a wallet, money, loose change, keys or any of the ordinary things most men have in their pockets." When Foster needs money, he snaps his fingers and an omnipresent bodyguard produces cash. I suppose this gives him the choice, every time he goes to the men's room, of either causing talk or stiffing the attendant.

Paul and Diana hit it off right away (right after their first, lunch date, in fact), since they have a lot in common, such as a low level of verbal skills. "Meyerman ... warned me that you were not only beautiful but intelligent," says Paul. "Dear Meyer!" says Diana. "My ex-husband used to say that Meyer had raised flattery to an art form." But we must take the splendid mating of these two on faith: After all the exotic foreplay of caviar, limousines, and private planes, the sex takes place between paragraphs. It's as if Korda subscribed to the punch line of the old joke about the traveling salesman in the sultan's harem—"And after that, it was just like it is in Cleveland"—and doesn't want to waste our time.

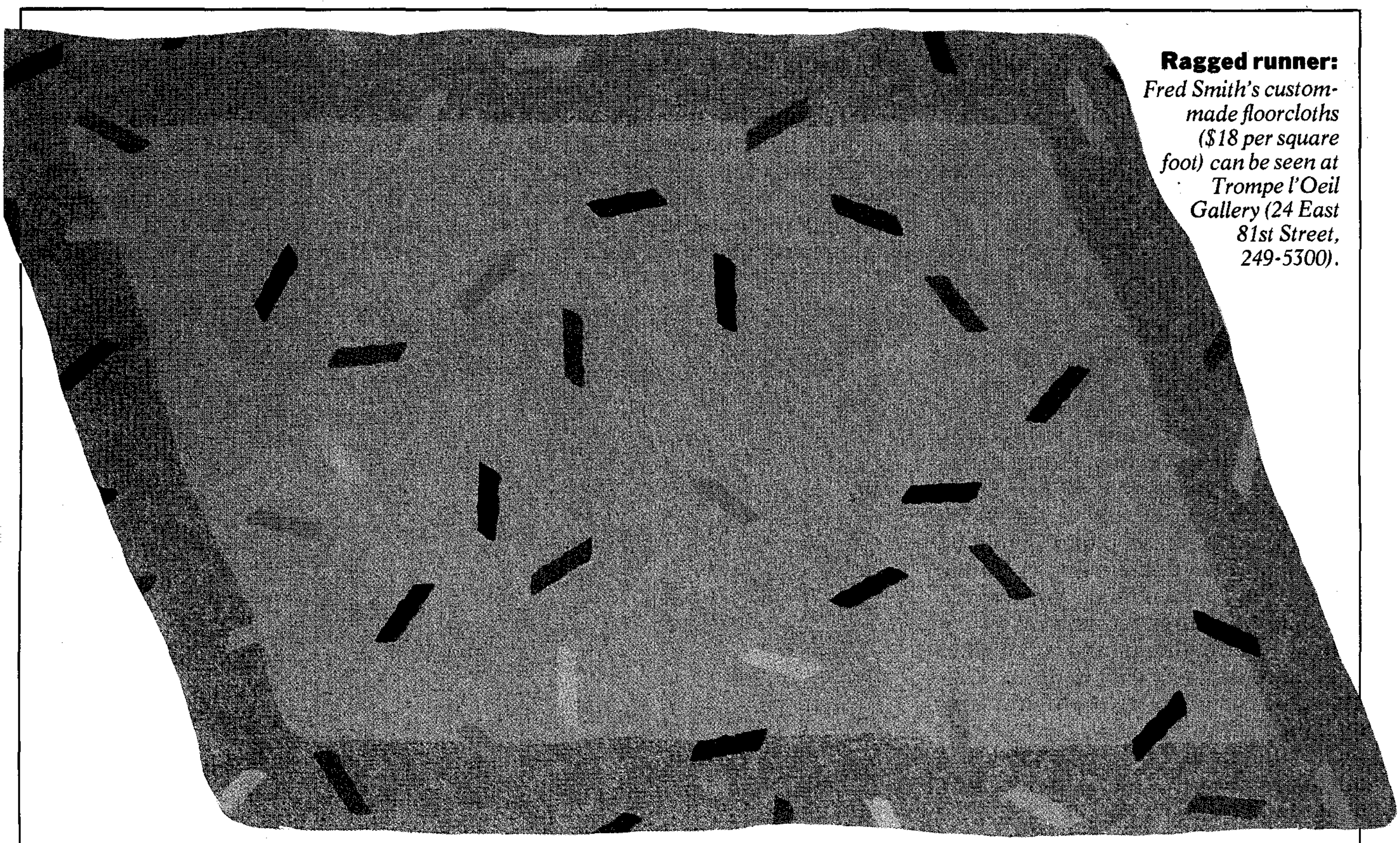
About half the plot of *Worldly Goods* concerns Paul's efforts to obliterate his cousin, Niki (also a billionaire tycoon); the rest deals with the origins of their feud, many years before in Hungary, when it was occupied by some other very powerful people, the Nazis. It seems odd that Paul has waited so long to get even, but then, his wicked uncle Matthew lusts after his mother for about twenty years of flashbacks before making a pass, so perhaps a long fuse runs in the family. (Come to think of it, maybe that's the reason for the great sex.) These flashbacks are replete with humorous moments, such as Hitler farting, and suspenseful moments, in which we tensely wonder, Will Paul be killed by the Nazis before he can become a wealthy businessman 30 years later?

Korda's novel may be short on pace and poetry, but there's plenty of rancor and contempt, even among the characters who are supposed to be likable. One of them brings a girl who speaks no English to Diana's party and makes dirty jokes about her to her face; Diana doesn't object. Another, an ugly but successful womanizer, "was convinced that most women secretly preferred ugly men. Women like to have a monopoly on beauty, and felt there was less at stake with an ugly man"—whatever that means. Later we're told that, "ugly as he was, he was reputed to have a sexual organ so large that many women went to bed with him out of sheer curiosity." These conjectures seem to have more to do with Michael Korda than with the character, who is otherwise portrayed as a jolly, *gemütlich* friend of Paul's and Diana's. But no one in Korda's world imagines that a woman might be with an ugly man because he is charming or funny or lovable—or a *good* lover, not just a curiously built one. No one thinks that a woman might love an ugly man more tenderly than a handsome one, because his beauty is her own creation. Factoids or fictions, Korda's people demonstrate the pathetic futility of an obsession with appearances; in Noël Coward's phrase, they're empty paper bags belaboring one another. **—R.K.**

The Artful Lodger/Nancy McKeon

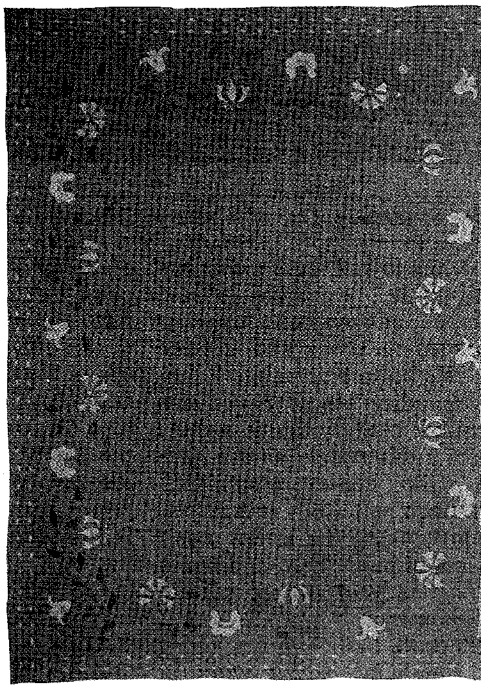
COMEBACK FOR CANVAS

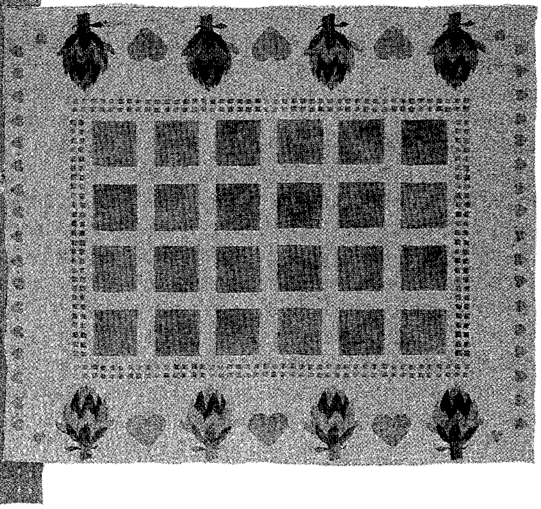
"...Canvas floorcloths, cool and washable, range from stenciled patterns to updates of Grandma's kitchen linoleum..."



Ragged runner: *Fred Smith's custom-made floorcloths ($18 per square foot) can be seen at Trompe l'Oeil Gallery (24 East 81st Street, 249-5300).*

SUMMER CALLS FOR canvas. Underfoot in a city apartment, it's cooler than the average Axminster, more daring than a dhurrie. And in a country or beach house, it can be hosed down at the drop of an ice-cream cone. A sudden rash of canvas floorcloths includes documentary designs inspired by eighteenth-century American households and stenciled country prints (right). But there's a new wave as well—canvas made to look like Grandma's kitchen linoleum on an acid trip (top), by artist Fred Smith. ■





Mat-makers: *Nancy Good's rugs, in any color (left; a three-by-four-footer is $54), are from Good Stenciling, P.O. Box 387, Dublin, New Hampshire 03444. Mabel's (1046 Madison Avenue, near 80th Street, 734-3263) country motifs (below), two and a half by three feet, are $80.*

Photographed by Aaron Rezny.

Art/Kay Larson

PRESSURE POINTS

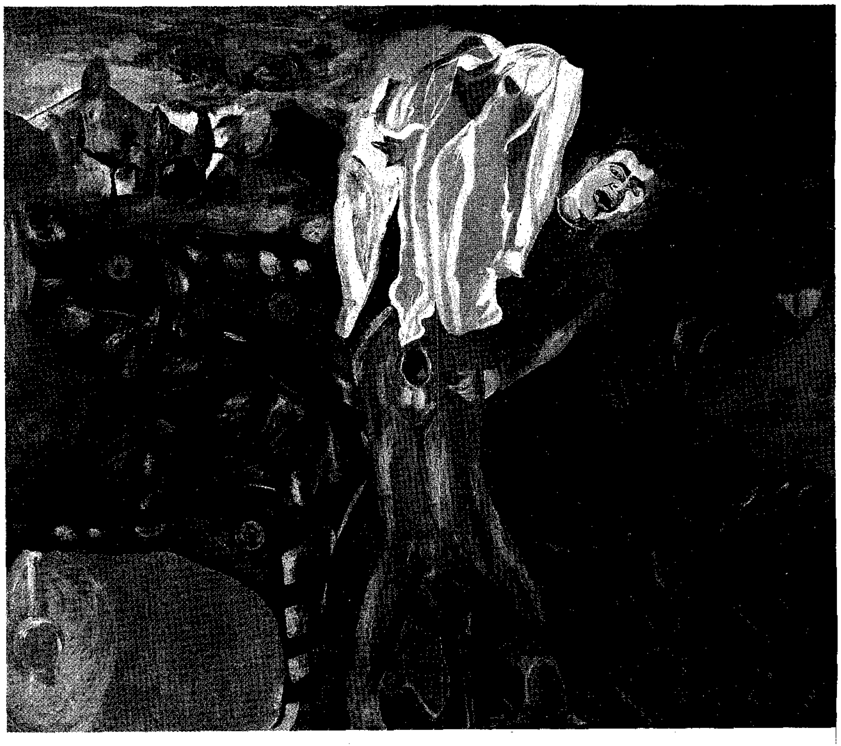
"...These expressionists are desperate to reconnect with feeling, with the long-dormant myth of the artist-creator..."

THE MOST ESSENTIAL SHOW IN THE spring gallery season bears the ungainly but expressive title **The Pressure to Paint**, and concerns itself with the ungainly but expressive new international art idiom that has set off arguments from here to Düsseldorf (and will probably continue to claim attention well into the eighties). What is essential about this exhibition is not the works' excellence—that question is still up in the air—but the brilliance of its timing.

At last we have the opportunity to size up such painters as Julian Schnabel, Francesco Clemente, Anselm Kiefer, Sandro Chia, David Salle, Enzo Cucchi, plus eleven others slightly less infamous, including the German A. R. Penck and the American ex-graffiti artist Keith Haring. Most of those names should be familiar to anyone who hasn't spent the last year in the Australian outback; the aim is not to introduce untried young artists but to put these stalwarts together in a bunch and see what happens. Galleries, of course, generally promote only their own artists. It took a young artist-critic with ties to the SoHo demimonde to put together the group show that a lot of people have been waiting for.

Diego Cortez first appeared in connection with the enormous, inchoate "New York/New Wave," the show he put together for P.S. 1 last winter—an attempt to summarize the rather too ephemeral connections between the punk music scene and "new wave" art. This time, he's on more solid ground: The topic isn't esoteric, the artists aren't marginal, and the ideas are integral to the health and well-being of late modernism (which needs all the clarification it can get).

What emerges first-off at Marlborough is a series of questions: Are these painters the best of the young generation, the ones who have found the "breakthrough" style that will set the tone of the decade? Or are they aesthetic simpletons, mere products of the marketplace? That argument may continue for years, but at least we now have a chance to make up our own minds. For a while it seemed that New York would be deprived of the sort of grand survey show that introduced a similar group of artists to London audiences a year and a half ago under the name "A New Spirit in Painting." Europeans saw the work there and in the big "horse fairs" such as the Venice Biennale and Germany's Dokumenta. Chia and Cucchi (but not Clemente, oddly enough) made it into the Guggenheim's recent "Italian Art Now"; otherwise, New York museums have remained remarkably obtuse about developments on the Continent.



The power of fantasy: *One of Francesco Clemente's* Untitled *series, at Marlborough.*

Cortez prefers to call these artists the "trans-avant-garde," a catchy phrase that both implies an automatic superiority over preceding styles and fails to distinguish this particular painterly impulse from the other "trans" movements of the twentieth century. Some writers desperate for a descriptive phrase have called the style "neo-expressionism," which isn't much better but at least has the virtue of evoking the artists' basic approach: lots of paint, hard-and-heavy handwork, and a very private sort of emotional intensity.

But labels prove useless in describing the brute simplicity of the work at Marlborough. Evocations of German Expressionism (especially among some of the West Germans) and Abstract Expressionism also fail to explain its roots and sources. The charge has been made that neo-expressionists are simply replicating American advances of 30 years ago: Rainer Fetting, for example, paints ghoulish human figures with the zeal of William de Kooning and the color sense of Andy Warhol; Kiefer thickens his paint with sand until the clotted surfaces have the massiveness of such second-generation Abstract Expressionist works as Al Held's encrusted abstractions of the 1950s, shown this year at Miller Gallery. Aside from the historical impossibility of such connections, those arguments seem pointless. There is a reason why the new painting, crude as it is, has captured the contemporary imagination.

We live in a decade desperate for heroes. The belief in the power of pure thought, so current at the end of the sixties, has disintegrated in the face of oncoming world depression or worse.

Photograph courtesy of Marlborough Gallery.

Cortez, in an interview in the European journal *Flash Art,* cites a "post-modern decline in intellectualism" that he links with a turn to "decadent painting" in Europe. He argues that the archetypal source of non-intellectual, decadent painting is graffiti, a form of "automatic writing" that merges subconscious will, anti-establishment politics, and what Cortez calls an identification with "manual cultures, such as the African and Latin cultures in New York." (To prove it, he has included the graffiti-derived child-scrawls of Jean Michel Basquiat.)

But modernism is a terribly intellectual (and occasionally emotional) theory. To match it against a terribly emotional (and occasionally intelligent) painting style is to commit us to confusion. Such confusion, though embedded in the whole post-modern era, is at its most vivid in "The Pressure to Paint." Artists are desperate to reconnect with feeling—especially since the middle-class art establishment over the past twenty years has gotten a stranglehold on theory. There is a compulsion to *make contact*—whether with materials, or with the heroic possibilities of painting, or with the myth of the artist-creator, dormant during twenty-odd years of irony and intellectual distance in art. (Decadence and machoism seem to be synonymous; not a single artist at Marlborough is female.)

The irony of this position emerges slowly. Post-moderns reject intellectualism (most are dumbstruck when asked to talk about their work). By such rejection, they emerge victorious over modernism. But this attempt to surpass the past is a typically modernist urge. It should convince us that the post-modern painters are still participants in the century's ethical structure.

The play-dumb act can also be confusing when assessing the art itself. Are those artists best who are dumber than most? Sorry, but no. The best are incisive, intuitive, and not at all contrived—"dumb like a fox." They also tend to be gluttons. Schnabel will paint on anything from sisal mats to rug batting to velvet; he struggles on the edge of heroic scale (and a heroic vision of himself) and occasionally pulls it off. Penck's seemingly stark black pictographs are ciphers of violence. Clemente is a powerful fantasist with a macabre sense of humor.

The rise of expressionist "decadence" (a phrase with enormous cash value) has coincided with the commercial success of modernism. There is a full-moon madness about the way a tiny bunch of misfits have been launched toward "trans-avant-gardist" glory. Schnabel's career, especially, is beset with a lunacy that must give pause even to him. In the five-figure hysteria of recent months, those for whom the cash registers ring are not always the most deserving. Clemente and Chia should be giving Schnabel bad dreams. Salle, Fetting, and the less ambitious painters here can seem precious and cool—a mere reminiscence of passion. Those who could shake them out of their reveries aren't always in the show. One hopes that history will provide correctives, but given the roar of those cash registers, that hope may be just out of earshot. (40 West 57th Street, through July 9.)

AS AN EXAMPLE OF ARTISTS' LIVES SANS transatlantic marketing, take a look at **What I Do for Art,** a heart-tugging show at Just Above Midtown/Downtown. Paraphrasing the noble sentiments of the song from *A Chorus Line,* the exhibition's title suggests how "most artists are forced to lead double lives, one for the workplace and one for the studio." The workplace claims a construction worker, carpenter, commodities training adviser, stripper, dentist, baker, postal clerk, and so on. Judging from what the studio has produced, most of these budding talents are fresh from the altruism of art school. I predict they will either discover a way to quit their jobs, or find better jobs; those are the rules of the game.

In the meantime they offer unwitting testimony to entrepreneurism. Sculptor Bill Norton is co-owner of Gorgeous Grams Strip Tease Telegram Company; when he isn't making paint-encrusted hearts and ladders, he is sending elderly ladies into giggle-fits with his burlesque act. Ani Gonzalez Rivera assembles his composite fly's-eye photographs into grid frames cut with a skill he learned on the job at a conservation matting studio. Sydney Blum, a fashion designer who turned to the less demanding field of paste-up, has loosed her decorative sense on eerie hanging "skins" or garments woven out of thousands of painted pins.

What would we do without the legions of unemployed artists? Singing strip-telegrams, catered cookies, trompe l'oeil home decorating, and the half-hour wait at SoHo's artist-run Food would all vanish if artists got rich. They have a right to complain, but we have a right to be grateful. (178-80 Franklin Street, through July 3.)

GROUP-SHOW GUIDE: CATCH LOUISE Bourgeois's 1968 view of rocks and sea; also a brooding brown Alice Neel from 1928, and a fine Lee Krasner (**Miller,** 724 Fifth Avenue at 57th Street, through July 31)... Nicholas Africano begins a series on *Dr. Jekyll and Mr. Hyde* in a twelve-artist show at **Holly Solomon** (392 West Broadway, through June 30)... Soul singer James Brown joined 29 other collaborators for the political-art piece *Primer (for Raymond Williams)* (**Artists Space,** 105 Hudson Street at Franklin Street, through July 17). ■

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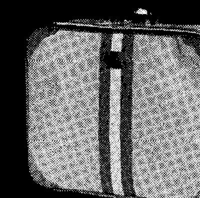

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SALES & BARGAINS

BY LEONORE FLEISCHER

Shoes

CHURCH, WHOSE SHOES ARE ALL HANDcrafted here or in England, is holding a sale for men. Many styles are discounted; there is a good selection in sizes 6½–13 (no 12½), all widths to EEE. A few examples: Bangor, calfskin penny loafers made in Maine, were $62.50, now $47.50; Dorchester, leather-lined wing tips with double sole, were $135, now $99.50; Chetwynd, calfskin wing tips, in black or brown, were $199.50, now $145; Westbury, black and brown leather-lined calfskins with five eyelets and plain toe, were $135, now $99.50; Consul, plain-toed calfskin tie-ups, were $180, now $130; white and "dirty" bucks, were $65, now $49.50; and much more. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Church's English Shoes, 428 Madison Ave., at 49th St. (755-4313); Mon.–Fri. 9 a.m.–6 p.m., and Sat. till 5:30 p.m.; through 7/31 (closed 7/5).*

Furs

THIS FIRM IS OFFERING HUNDREDS OF samples, including full-fur coats and jackets, but the emphasis is on reversible fur-and-fabric garments. Sizes range from 4 to 16/18, but most are sample sizes 8–12; there are a handful of men's things as well, and the prices are way below wholesale. A few examples: two leather bomber jackets with detachable sleeves, lined in sheared muskrat, $850 each; quilted Qiana parkas with fur-lined hood, lined in dyed-to-match opossum, $295; reversible purple wool sweaters, lined in dyed opossum, $495; two men's size-42 poplin raincoats with removable ranch-mink lining, $995; one brown let-out sheared-nutria coat, reversible to silk poplin, $1,895; two coyote coats with fox inserts, $2,500 each; several size-6 poplin coats with removable opossum lining, $595; denim jackets with sable-paw or wheat dyed-mink lining, $595 and $795; one dyed black sheared-beaver jacket, fingertip-length, reversible to poplin with mink trim, $1,500; men's size-38 nutria-lined gabardine coat, $695; one natural stone-marten fingertip-length jacket, $2,950; and many more. Checks accepted, but merchandise held until they clear; no credit cards; all sales final. *Gus Goodman, 333 Seventh Ave., near 29th St., fourth floor (244-7422); Mon.-Sat. 10 a.m.–6 p.m.; through 7/2.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y.,N.Y.10017, a month before the sale.* **Do not phone.**

Classical

THIS IMPORTER AND DISTRIBUTOR OF classical records and cassette tapes is marking down its stock by 30–40 percent. The 30-percent-off records were $13–$18; the 40-percent-off records were $8–$10. At 30 percent off: American Gramaphone records (tapes also) and Delos Quality Audiophile, and digitals by Delos, Sefel, Talarc, Unicorn Imports, and Varese Sarabande. At 40 percent off: Cambridge, Chalfont, Citadel, Delos, Desmar, Musicmasters (tapes also), Pelican, Starlog, Telarc, That's Entertainment, Titanic, Unicorn Imports, Varese Sarabande, and Westwood. Checks accepted; no credit cards; all sales final. *Euroclass Record Distributors, Ltd., 155 Ave. of the Americas, eleventh floor, rear (741-1430); Mon.–Fri. 9:30 a.m.–7 p.m.; through 6/25.*

The Bath

TOP-OF-THE-LINE BATHROOM FIXTURES and imported tile (discontinued patterns sold as is) are on sale at this warehouse. The fixtures are one- and few-of-a-kind and come from Italy. You'll find toilets, tubs, bidets, pedestal basins, wall units, and matching accessories. A few examples: one white wall-mounted sink, retail $990, here $594; lighted shelf and mirror to match, retail $925, here $555; one fluted-pedestal sink, retail $620, here $310; matching bidet, retail $340, here $170; matching toilet, retail $800, here $400; accessories to match, here $22–$40; Ciarly makeup unit on casters, retail $900, here $575; matching shoe-storage unit, retail $885, here $405; acrylic tubs with armrests, retail $790, here $300; steel tubs, retail $460, here $100; one 30-in.-square mirror, retail $330, here $100; and much more. Tiles come from Mexico, Italy, Israel, and France. Each tile is in limited quantity, but there are hundreds to choose from: Mexican octagonal terra-cotta tile, unglazed, was $2.95 a sq. ft., now $1.25; laminated gray marble tile, was $12.75 a sq. ft., now $4; solid-color or flower-design glazed hexagonal tile from Italy, was $5.75 a sq. ft., now $2; sand-colored frost-proof indoor-outdoor tile in three sizes, now $1.50–$2 a sq. ft.; and many more. Delivery arranged at additional cost. M.C., V., checks accepted; all sales final. *Hastings Warehouse, 48-01 Metropolitan Ave., Ridgewood, N.Y. (497-6606); Fri. 9 a.m.–5 p.m., and Sat. till 6 p.m.; 6/25, 26 only.*

West Side Chic

THE HOTTEST DESIGN NAMES IN MEN'S and women's fashions are on sale at the four Charivari stores. There is some overlap of items between the women's store and 72 and the men's store and 72. For women, at Charivari, Ltd.: Kenzo cotton blouses and tiered cotton skirts, were $125 and $195, now $89 and $119; parachute-cotton pants and jackets, were $88–$118, now $49–$69; Michel Klein cotton-jersey shorts, pants, and dresses, were $42–$60, now $29–$39; Norma Kamali cotton skirts and T-shirts, were $32–$49, now $22–$29; Finity linen skirts, were $56–$72, now $39–$49. For women, at Charivari Sport: Jag and Bern Conrad cotton pants, were $48–$64, now $29–$39; Bis white cotton prairie skirts, were $68, now $39. For women, at Charivari 72: Yohji Yamamoto pants of linen or cotton, were $150–$160, now $99–$109; Yamamoto cotton shirts, were $165, now $109; Issey Miyake striped cotton pants and cotton shirts, were $145–$175, now $99–$119; Krizia Poi cotton dresses in prints or stripes, were $130–$210, now $89–$129; Helyett linen culottes, were $260, now $169. For men, at 72 and Charivari Men: Giorgio Armani suits, were $425–$575, now $299–$459; Armani sport coats, were $325–$350, now $229–$249; Jhane Barnes silk-and-cotton pants, were $130–$180, now $89–$129; Perry Ellis linen pants and cotton cable sweaters, were $160 and $200, now $129 and $139; Issey Miyake jumpsuits, were $280–$350, now $169–$199; Cerruti 1881 suits, were $325–$485, now $259–$379; Cerruti sport coats, were $300–$350, now $239–$259; Claude Montana 3/4-length jackets, were $1,350, now $899; Mario Valentino striped sport coats, were $300, now $239; Gianni Versace cotton-and-wool sweaters, were $280, now $199; Missoni velour sweaters, were $190, now $129; Missoni reversible sweater blousons, were $700–$800, now $499–$559. For men, at Sport: Calvin Klein sweaters, were $62.50–$115, now $39–$79; Calvin Klein sport shirts, were $36.50, now $24; Alan Flusser shirts, were $45, now $29; Marc O'Polo walking shorts and long-sleeved cotton T-shirts, were $38 and $35, now $22 and $24. A.E., M.C., V., checks accepted; all sales final. *Charivari, Ltd., 2307 Broadway, near 83rd St. (873-1424); Charivari Sport, 2345 Broadway, at 85th St. (799-8650); Charivari 72, 58 West 72nd St. (787-7272); Charivari*

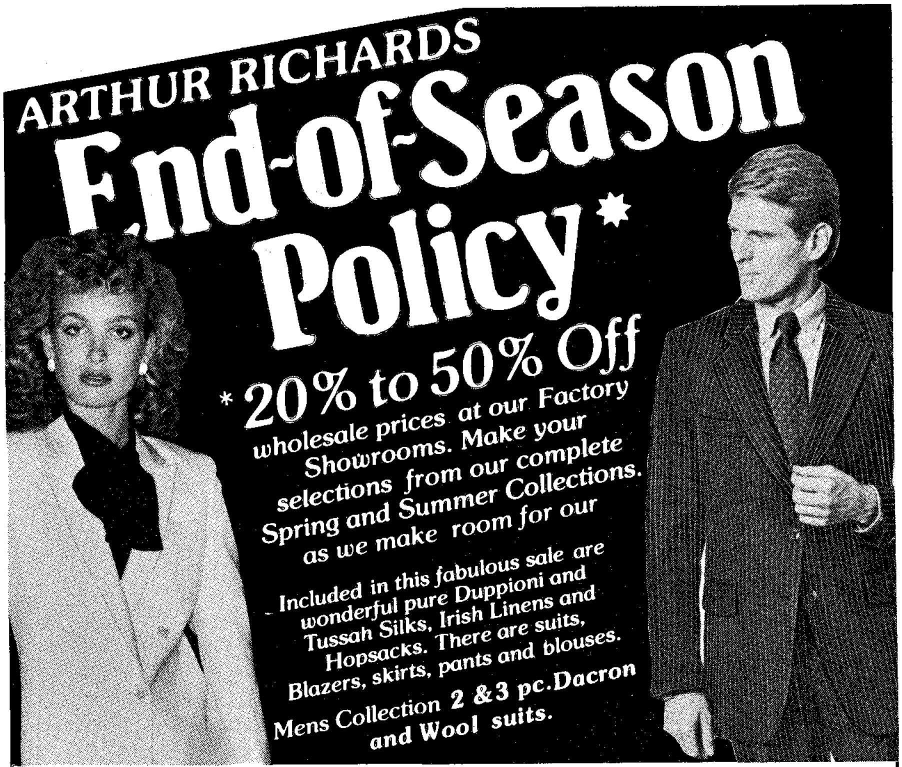
Men, 2339 Broadway, at 85th St. (873-7242). Call stores for hours; while stock lasts.

Larger Sizes

WOMEN WHO WEAR SIZES 14–24 WILL find lovely things on sale here, many in cotton or other natural fibers. A few examples: pale-turquoise soft-cotton two-piece outfits with flounced prairie skirt, were $190, now $133; two styles of seersucker split skirts, with matching puff-sleeved tops, were $155 and $172, now $116 and $129; rayon-crêpe fitted dresses with asymmetrical neckline and pin-tucked bodice, in pale gray or melon, were $215, now $129; day-into-evening straight-line dresses of cotton gauze with deep armholes and Peter Pan collar, were $185, now $148; 3/4-sleeved blouses with matching pleated skirt, were $250, now $187; light-wool smock dresses with wing caps over long sleeves, were $185, now $138; one- and two-piece day dresses of French or Italian cotton or light wool, now 20–40 percent off; Mady Gerrard's pretty knits, now 20–40 percent off; cocktail dresses of silk, poly crêpe, and silk and acetate, now 10–30 percent off; two-piece teddy-and-camisole sets of light cotton with lace trim, were $48, now $38. Not every item is available in every size. A.E., D.C., M.C., V., checks accepted; all sales final. *Ashanti Larger Sizes, 872 Lexington Ave., near 65th St. (535-0740);Mon.-Sat. 10 a.m.-6 p.m., and Thurs. till 8 p.m.; while stock lasts.*

Midtown Chic

IMPORTED FASHIONS FOR WOMEN WHO wear sizes 4–12 are on sale here. A few examples: suits in wool gabardine, linen blends, and silk-and-wool blends, were $490–$575, now 40–50 percent off; navy wool-gabardine suits, were $595, now $345; cotton, linen, and silk blazers, in solids, plaids, and stripes, were $265–$425, now $185–$298; silk day-into-evening dresses and two-piece ensembles, were $215–$728, now one-third to one-half off; two-piece French silk print tunics with matching silk pants, were $728, now $363; two-piece silk-shantung sets with short-sleeved blouse and dirndl skirt, were $323, now $194; long- and short-sleeved blouses in silk, cotton, and linen, were $55–$285, now 30–60 percent off; sweaters in cotton, silk, and rayon, were $57–$475, now 30–60 percent off; lightweight wool-gabardine pants, were $170, now $95; hats, belts, scarves, and jewelry, now 50 percent off. Also, selected merchandise is part of a two-for-the-price-of-one sale. A.E., C.B., D.C., M.C., V., checks accepted; all sales final. *The General Store, 3 East 55th St. (688-4496); Mon.-Sat. 10 a.m.-6 p.m.; while stock lasts.* ▬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A Complete Entertainment Guide for the Week Beginning June 21

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru June 22: "Lotte Eisner in Germany"; "Now, After So Many Years." Opening June 23: New British Animation. #2—Thru June 21: "The Life of Oharu"; "I Even Met Happy Gypsies." June 22-23: "Zazie"; "Jazz on a Summer's Day." June 24-26: "King of Hearts"; "The Last Metro." Beg. June 27: "Henry V."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. June 21: "The Lost Honor of Katarina Blum"; "The Tin Drum"; "The Last of the Blue Devils." June 22: "Samurai." Parts 1 & 2. June 23: "Mon Oncle d'Amérique"; "La Jettée." June 24: "Nosferatu, the Vampire (1922)"; "Nosferatu, the Vampire (1979)." June 25-26: "A Clockwork Orange"; "THX 1138." June 27: "And Now for Something Completely Different"; "Bedazzled." **AGEE ROOM**—Thru June 22: "Invisible Adversaries." Beg. June 23: "Race d'Ep."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"The Atomic Cafe." #2—Thru June 24: "Wrong Is Right."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru June 21: "If. . .."; "A Separate Peace." June 22: "To Forget Venice"; "Walk on the Wild Side." June 23: "Next Stop, Greenwich Village"; "Norman, Is That You?" June 24: "L.A. Plays Itself"; "Sex Garage." June 25-26: "Making Love"; "Midnight Express." June 27: "Word Is Out."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru June 24: "Victor/Victoria." Opening June 25: "Monty Python Live at the Hollywood Bowl."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. June 21: "Carnival in Flanders"; "Toni." June 22: "Possessed"; "In This Our Life." June 23: "Lifeboat"; "Royal Scandal." June 24: "Monte Carlo"; "The Love Parade." June 25-26: "Charlie Chan in Shanghai"; "Charlie Chan in London." June 27: "To Be or Not to Be"; "Trouble in Paradise."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru June 24: "Quest for Fire"; "Taps."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru June 22: "The Devils"; "Tommy." June 23-24: "Debbie Does Dallas"; "Urban Cowgirls." June 25-26: "Eraserhead"; "The Elephant Man." Beg. June 27: "You Only Live Twice"; "Thunderball."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru June 24: "Dead Men Don't Wear Plaid." Opening June 25: "The Thing." #2—"Poltergeist."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Taxi zum Klo." #2—Thru June 24: "I Love You." Beg. June 25: "Smash Palace." #3—"Das Boot." #4—Thru June 24: "Garde à Vue." Beg. June 25: "Victor/Victoria."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru June 24: "Missing." Opening June 25: "Bambi."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru June 24: "Chariots of Fire." Opening June 25: "Blade Runner."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Rocky III."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Firefox." #2—"Star Trek II: The Wrath of Khan." #3—"Annie."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru June 24: "Porky's." #2—Thru June 24: "Firefox." Opening June 25: "Megaforce."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Annie."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—Thru June 24: "Kill Squad." Beg. June 25: "Blade Runner." #2—"Author! Author!" #3—Thru June 24: "Dawn of the Dead"; "Mother's Day." Beg. June 25: "Conan the Barbarian." #4—"Missing." #5—"Arthur"; "Body Heat." #6—"Dead Men Don't Wear Plaid."

33. **LOEWS STATE —B'way nr. 45th St.** 582-5060. #1—"Star Trek II: The Wrath of Khan." #2—582-5070. Thru June 24: "Humongous."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Hanky Panky."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Poltergeist." #2—"Rocky III."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Visiting Hours." **EMBASSY 3**—Thru June 24: "Andy Warhol's Frankenstein." Beg. June 25: "Victor/Victoria." **EMBASSY 4**—"Fighting Back."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru June 22: "In Cold Blood"; "The Boston Strangler." June 23-26: "From Here to Eternity"; "The Night of the Hunter." Beg. June 27: "Modern Times"; "City Lights." #2—Thru June 22: "Tom Jones"; "Far From the Madding Crowd." June 23-26: "True Confessions"; "Raging Bull." Beg. June 27: "Cleopatra."

41. **UA RIVOLI—B'way nr. 49th St.** 247-1633. #1—Thru June 24: "Conan the Barbarian." Opening June 25: "The Thing." #2—Thru June 24: "Assault With a Deadly Weapon." Opening June 25: "The Thing."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. Thru June 24: "Some Kind of Hero." Opening June 25: "Bambi."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru June 24: "Victor/Victoria." Opening June 25: "Bambi."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Grease 2."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Fabian."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. June 21: "The Gold Rush"; "The Great Dictator." June 22: "Tiefland"; "Olympia II." June 23-24: "The Conformist"; "The Tenant." June 25-26: "Day for Night"; "The Stunt Man." June 27: "The Magic Flute."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru June 24: "The Secret Policeman's Other Ball." Opening June 25: "Blade Runner."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. Thru June 24: "I Love You." Beg. June 25: "Missing."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Not a Love Story."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru June 24: "Visiting Hours." Opening June 25: "Megaforce."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Vie Continue."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Don's Party."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1 & #2—"Poltergeist."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Diner." **CORONET**—"Author! Author!"

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Mephisto."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Bolero." **CINEMA II**—753-0774. "Rocky III."

61st Street & Above
East Side

70. **UA GEMINI—Second Ave. nr. 64th St.** 832-1670. #1—Thru June 24: "Dead Men Don't Wear Plaid." Opening June 25: "The Thing." #2—832-2720. "Firefox."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Chosen."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Star Trek II: The Wrath of Khan." #2—"E.T. The Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Victor/Victoria."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Hanky Panky."

76. 72ND STREET EAST—Nr. First Ave. 288-9304. Thru June 24: "Chariots of Fire."

78. UA EAST—First Ave. at 85th St. 249-5100. Thru June 24: "Dead Men Don't Wear Plaid." Opening June 25: "The Thing."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Annie." #2—"Star Trek II: The Wrath of Khan."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "Poltergeist."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"Firefox." #2—"Rocky III."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. Thru June 23: "Atlantic City."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—Thru June 24: "Gregory's Girl." June 25-26: "Manhattan"; "Everything You Always Wanted to Know About Sex." Beg. June 27: "Annie Hall"; "Sleeper." #2—"My Dinner With Andre." #3—Thru June 23: "Chariots of Fire." Beg. June 24: "Gregory's Girl."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Chan Is Missing." #2—Thru June 22: "Marianne and Juliane." Opening June 23: "Bob le Flambeur."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru June 21: "Jason and the Argonauts"; "The Seventh Voyage of Sinbad." June 22-23: "Dr. Jekyll and Mr. Hyde"; "The Picture of Dorian Gray." June 24-26: "The Time Machine"; "Forbidden Planet." Beg. June 27: "Village of the Damned"; "The Haunting."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Das Boot." #2—Thru June 24: "Garde à Vue." Beg. June 25: "Victor/Victoria."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Victor/Victoria." #2—"Firefox." #3—"Poltergeist." #4—"Rocky III."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—Thru June 24: "Gallipoli"; "Breaker Morant." #2—"The Atomic Cafe."

95. THALIA—95th St. W. of B'way. 222-3370. June 21: "Macbeth (1971)"; "A Man for All Seasons." June 22: A Tribute to Mel Blanc. June 23: "A Place in the Sun"; "Shane"; "Angel and the Badman." June 24: "Force of Evil"; "Pitfall"; "Strangler of the Swamp." June 25-26: "Serie Noire"; "Cocktail Molotov." June 27: "The Roman Spring of Mrs. Stone"; "The Glass Menagerie."

97. OLYMPIA—B'way nr. 107th St. 865-8128. #1—Thru June 24: "Conan the Barbarian"; "An American Werewolf in London." Beg. June 25: "Victor/Victoria"; "Buddy Buddy." #2—Thru June 24: "Missing"; "Continental Divide." Beg. June 25: "The Secret Policeman's Other Ball." #3—Thru June 24: "Porky's." Opening June 25: "The Thing." #4—Thru June 24: "Taxi zum Klo." Opening June 25: "The Thing."

99. ALPINE—B'way at Dyckman St. 567-3587. Program unavailable.

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Adm. $3; members $2. June 25, 8:30 p.m.: "St. Louis Blues" (1959) by Allen Reisner, with Nat King Cole & Pearl Bailey.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children, per film, after museum adm.): "To Fly" (1976) by Greg MacGillivray & James Freeman, & "Hail Columbia!" (1982) by Graeme Ferguson & Roman Kroiter; Fri.-Sat., 6 & 7:40 p.m. (spec. $4.50 adm. to museum & films): "Hail Columbia!," & "Living Planet" (1979) by Dennis Earl Moore.

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1.50. June 25, 8 p.m.: "All Around Reduced Personality" (1977) by Helke Sander, & "Asparagus" (1978) by Susan Pitt.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. June 23, 12:30, 3:15, 6 & 8:45 p.m.: "L'Aveu" (1970) by Costa-Gavras, with Yves Montand & Simone Signoret.

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MOVIES

HAROLD CLURMAN THEATER—410 W. 42nd St. 594-2370. Adm. $6. June 21, 7 & 9 p.m.: "The Dybbuk" by the Jewish State Theater of Poland.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $2; students & senior citizens $1; Tues. eves free. Thru July 4: Tue.-Fri., 3, 4:45, 6:30 & 7:45 p.m., & Sat.-Sun., 1, 2, 4 & 5:30 p.m.: "Two" (1970) by Satyajit Ray; Tue.-Fri., 6:45 p.m., & Sat.-Sun., 3 p.m.: "The Autobiography of a Princess" (1975) by James Ivory.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. June 25, 7:30 p.m.: "The Last Days of Edo" (1941) by Hiroshi Inagaki.

THE LATE SHOW FILM SERIES—25 E. 4th St. 473-1167. Adm. $4. June 25-26, 10 p.m.: "The Brainiac" (1961) by Chano Urueta; 12 midnight: "The Wrestling Women vs. the Aztec Mummy" (1964) by Rene Cardona.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru June 29: Video by Chicago artists.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. June 21, 8 & 10:15 p.m.: "Catch-22" (1970) by Mike Nichols, with Alan Arkin. June 22, 8 & 10:15 p.m.: "Midnight Cowboy" (1969) by John Schlesinger, with Jon Voight & Dustin Hoffman. June 23, 8 p.m.: "Tighten Your Belts, Bite the Bullet" (1980) by James Gaffney, Martin Lucas & Jonathan Miller, & "Controlling Interest: The World of the Multinational Corporation" (1978) by Larry Adelman. June 24, 7:30 p.m.: "The Big Heat" (1953) by Fritz Lang, with Glenn Ford; 8 p.m., June 25-26, 8 & 10 p.m., & June 27, 7:30 & 9:30 p.m.: "Atlantic City" (1980) by Louis Malle, with Susan Sarandon & Burt Lancaster.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. June 22, 12 noon: "Pandora's Box" (1928) by G.W. Pabst, with Louise Brooks, & "Primal Call" (1911) by D.W. Griffith; 2:30 p.m.: "Anonymous Was a Woman," & "Right Out of History."

NEW YORK UNIVERSITY—Schimmel Auditorium, Tisch Hall, 40 W. 4th St. 925-8685. Adm. $3. Asian American International Film Festival. June 25, 7 p.m.: "Chan Is Missing" (1981) by Wayne Wang, "Commercial Eruption" (1982) & "School of Hard Knocks" (1982) by Yoshiko Chuma, & "Taiko: The Music of the Japanese Drums" (1980) by David Kimura. June 26, 7 p.m.: "The Cheat" (1915) by Cecil B. DeMille, & "The Dragon Painter" (1924) by Sessue Hayakawa.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $2.50; members $1.50. June 25, 7:30 p.m.: "Glorifying the American Girl" (1929) by Millard Webb & John Harkrider.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. June 22, 6 p.m.: "Love and Faith of Ogin" (1978) by Kei Sumai; 9 p.m.: "Space Firebird 2772" (1980) by Osamu Tezuka & Taku Sagiyama. June 23, 6 p.m.: "The Man Who Stole the Sun" (1979) by Kauhiko Hasegawa; 9 p.m.: "The Love Suicides at Sonezaki" (1977) by Yasuzo Masumura. June 24, 8 p.m.: "The Family" (1974) by Satsuo Yamamoto. June 25, 6 p.m.: "Under the Flag of the Rising Sun" (1954) by Ishiro Honda; 6 p.m.: "The Wolves" (1971) by Hideo Gosha; 9 p.m.: "Station" (1981) by Yasuo Furuhata. June 27, 4 p.m.: (Same as June 26, 4 p.m.); 8 & 10 p.m.: "One Wonderful Sunday" (1947) by Akira Kurosawa. Sat.-Sun., 2 p.m. (free): "Workers '80" (1981) by Andrzej Chodakowski & Andrzej Zajackowski.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Thru June 27: Cinema Trouvé: Found Footage Films. Thu.-Sat., 2:30 p.m.: "America Is Waiting" (1981) by Bruce Conner, "Runaway" (1970) by Standish Lawder, "Myth in the Electric Age" (1981) by Alan Berliner, & "Mission to Mongo" (1979) by Jim Hoberman; Sat., 2:30 p.m. & Sun., 1 p.m.: "Orb" (1973) & "Cornell '65" (1978) by Larry Jordan, "Rose Hobart" (1936) by Joseph Cornell, & "Flashy Dancer" (1973) by John Knecht.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. June 22, 9 p.m.: "Notorious" (1946) by Alfred Hitchcock, with Cary Grant & Ingrid Bergman.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru June 27: Video by Nam June Paik.

Bronx

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Poltergeist." #2—"E.T. the Extra-Terrestrial."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Star Trek II: The Wrath of Khan." #2—"Rocky III."

105. **DALE—W. 231st St. at B'way.** 884-5300. "Poltergeist."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"E.T. the Extra-Terrestrial." #2—"Poltergeist." #3—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25: "Blade Runner." #4—Thru June 24: "Assault With a Deadly Weapon." Beg. June 25 (tent.): "Poltergeist."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Star Trek II: The Wrath of Khan." #2—"Firefox."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Rocky III."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Annie." #2—"Rocky III."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"E.T. the Extra-Terrestrial." #2—"Rocky III." #3—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25: "The Thing." #4—"Poltergeist." #5—"Firefox."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Humongous." #2—"Grease 2."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Poltergeist." #2—Thru June 24: "Arthur"; "Body Heat." Beg. June 25: "Megaforce."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru June 24: "Assault With a Deadly Weapon." Beg. June 25: "Bambi."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Star Trek II: The Wrath of Khan." #2—"Annie."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"E.T. the Extra-Terrestrial." #2—"Rocky III." #3—"Firefox." #4—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25: "Blade Runner."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25: "The Thing." #2—"E.T. the Extra-Terrestrial." #3—"Poltergeist." #4—"Rocky III."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Rocky III." #2—"Firefox."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru June 24: "Grease 2." Beg. June 25: "Bambi." #2—"E.T. the Extra-Terrestrial." #3—Thru June 24: "Porky's." Beg. June 25: "The Thing."

213. **COBBLE HILL—CINEMA—Court St. at Butler.** 596-9113. Thru June 24: "Grease 2." Beg. June 25: "Conan the Barbarian."

221. **FLATBUSH—NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "E.T. the Extra-Terrestrial."

223. **FLATLANDS—BROOK—Flatlands Ave. at Flatbush Ave.** 258-2034. "Poltergeist."

224. **FLATLANDS—KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Rocky III." **SOUTH—**"Firefox."

225. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Star Trek II: The Wrath of Khan." #2—"Annie."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "Star Trek II: The Wrath of Khan."

232. **MIDWOOD—COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru June 24: "If You Could See What I Hear."

233. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "Victor/Victoria."

234. **MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru June 24: "Porky's." Beg. June 25: "Megaforce." #2—"Firefox." #3—"Annie." #4—Beg. June 25: "Blade Runner."

235. **MIDWOOD—MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru June 22: "Reds." Beg. June 23: "Some Kind of Hero."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru June 24: "On Golden Pond." #2—"Poltergeist."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru June 24: "Grease 2." Beg. June 25: "The Thing." #2—Thru June 24: "Porky's." Beg. June 25: "Bambi."

303. **NEW DORP—FOX PLAZA—** 987-6800. #1—Thru June 24: "Visiting Hours." Beg. June 25: "Megaforce." #2—"E.T. the Extra-Terrestrial."

304. **NEW DORP—HYLAN—** 351-6601. #1—"Annie." #2—Thru June 24: "Hanky Panky." Beg. June 25: "Blade Runner."

305. **NEW DORP—LANE—** 351-2110. "Star Trek II: The Wrath of Khan."

306. **NEW DORP—RAE—** 979-0444. #1—"Poltergeist." #2—"Firefox."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"E.T. the Extra-Terrestrial." #2—"Firefox."

308. **NEW SPRINGVILLE—RICHMOND—** 761-3103. "Rocky III."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St.** 545-9470. #1—"Annie." #2—"Firefox." #3—"E.T. the Extra-Terrestrial." #4—"Rocky III."

403. **BAYSIDE—BAYSIDE—Bell at 39th Ave.** 225-1110. #1—"E.T. the Extra-Terrestrial." #2—Thru June 24: "Poltergeist." Beg. June 25: "The Thing." #3—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25: "Blade Runner." #4—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25: "Poltergeist."

404. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Annie." #2—"Firefox."

406. **CORONA—PLAZA—103-14 Roosevelt Ave.** 639-0012. Thru June 24: "Quest for Fire." Beg. June 25: "Conan the Barbarian."

408. **ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave.** 429-4770. #1—"Star Trek II: The Wrath of Khan." #2—"Annie."

410. **FLUSHING—KEITHS—Northern at Main.** 353-4000. #1—"Star Trek II: The Wrath of Khan." #2—"Poltergeist." #3—Thru June 24: "Assault With a Deadly Weapon." Beg. June 25: "Megaforce."

411. **FLUSHING—PARSONS—Parsons at Union Tpke.** 591-8555. #1—Thru June 24: "Das Boot." Beg. June 25: "Monty Python Live at the Hollywood Bowl." #2—"Grease 2."

412. **FLUSHING—PROSPECT—Main St. at Kissena Blvd.** 359-1050. #1—Thru June 24: "Humongous." Beg. June 25: "Blade Runner." #2—"Firefox." #3—"Annie."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"E.T. the Extra-Terrestrial." #2—Thru June 24: "Rocky III." Beg. June 25: "The Thing." #3—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25: "Bambi." #4—"Rocky III."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "E.T. the Extra-Terrestrial."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru June 24: "Victor/Victoria."

417. **FOREST HILLS—CONTINENTAL—Austin at 71st Ave.** 544-1020. #1—Thru June 24: "Humongous." Beg. June 25: "Megaforce." #2—Thru June 24: "The Secret Policeman's Other Ball." Beg. June 25: "Blade Runner."

418. **FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave.** 261-7866. #1—"Poltergeist." #2—Thru June 24 (tent.): "Assault With a Deadly Weapon." Beg. June 25 (tent.): "The Thing."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave.** 459-8944. "Grease 2."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at Continental.** 261-8572. #1—"Rocky III." #2—"E.T. the Extra-Terrestrial." #3—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25 (tent.): "Bambi." #4—"Firefox."

423 **FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd.** 454-6800. #1—"Rocky III." #2—"Star Trek II: The Wrath of Khan"

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. Thru June 24: "Assault With a Deadly Weapon." Beg. June 25: "Megaforce."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Star Trek II: The Wrath of Khan." #2—"Poltergeist." #3—"Grease 2."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. Thru June 24: "Assault With a Deadly Weapon." Beg. June 25: "The Thing."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—"E.T. the Extra-Terrestrial." #2—Thru June 24: "Humongous"; "Fear No Evil." Beg. June 25: "Blade Runner." #3—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25: "Megaforce."

436. KEW GARDENS HILLS—MAIN STREET—At 72nd Dr. 268-3636. Thru June 24: "Victor/Victoria"; "Buddy Buddy." Beg. June 25: "Porky's."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Thru June 24: "Victor/Victoria."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru June 24: "Porky's." Beg. June 25: "Conan the Barbarian

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—"Rocky III." #2—"Firefox."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru June 24: "Ragtime." Beg. June 25: "Chariots of Fire."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. "Grease 2."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru June 24: "Porky's." Beg. June 25: "Conan the Barbarian." #2—Thru June 24: "Grease 2."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—"Poltergeist." #2—Thru June 24: "On Golden Pond." Beg. June 25: "Monty Python Live at the Hollywood Bowl."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—"Rocky III." #2—"Star Trek II: The Wrath of Khan."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru June 24: "Porky's." Beg. June 25: "Conan the Barbarian."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru June 24: "Porky's." Beg. June 25: "Conan the Barbarian."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. "Poltergeist."

501. BALDWIN—GRAND AVENUE— 223-2323. Thru June 24: "Victor/Victoria."

502. BELLEROSE—BELLEROSE— 775-1351. Thru June 22: "Reds." Beg. June 23: "Some Kind of Hero."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru June 24: "The Secret Policeman's Other Ball." Beg. June 25: "Conan the Barbarian." #2—"Porky's."

504. BELLMORE—THE MOVIES— 785-3032. "Das Boot."

507. BETHPAGE—MID-ISLAND— 796-7500. Thru June 24: "Porky's." Beg. June 25: "Conan the Barbarian."

508. CEDARHURST—CENTRAL— 569-0105. #1—Thru June 24: "Hanky Panky." Beg. June 25: "Monty Python Live at the Hollywood Bowl." #2—Thru June 24: "Dawn of the Dead"; "Mother's Day." Beg. June 25: "Blade Runner." #3—Thru June 24: "Victor/Victoria." Beg. June 25: "The Thing."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru June 24: "The Secret Policeman's Other Ball." Beg. June 25: "Bambi." #2—"Porky's."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"E.T. the Extra-Terrestrial." #2—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25: "The Thing." #3—"Firefox." #4—Thru June 24: "Firefox." Beg. June 25: "Blade Runner."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—"Porky's." #2—Beg. June 25: "Conan the Barbarian."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru June 24: "Porky's." Beg. June 25: "Conan the Barbarian."

517. FLORAL PARK—FLORAL— 352-2280. "Star Trek II: The Wrath of Khan."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru June 24: "If You Could See What I Hear." Beg. June 25: "Bambi." #2—Thru June 24: "Victor/Victoria." Beg. June 25: "Megaforce."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—"Star Trek II: The Wrath of Khan." #2—"Firefox."

521. GARDEN CITY PARK—PARK EAST— 741-8484. Thru June 24: "The Secret Policeman's Other Ball." Beg. June 25: "Monty Python Live at the Hollywood Bowl."

523. GREAT NECK—SQUIRE— 466-2020. "Rocky III."

524. HEWLETT—HEWLETT— 791-6768. Thru June 22: "Reds." Beg. June 23: "Some Kind of Hero."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru June 24: "Assault With a Deadly Weapon." Beg. June 25: "Bambi." #2—Thru June 24: "Dawn of the Dead"; "Mother's Day." Beg. June 25: "The Thing."

527. HICKSVILLE—PLAINVIEW— 935-6100. "Poltergeist."

528. HICKSVILLE—TWIN NORTH— 433-2400. "Author! Author!" **SOUTH—**"E.T. the Extra-Terrestrial."

529. LAWRENCE—LAWRENCE— 371-0203. #1—Thru June 24: "Porky's." #2—"Grease 2." #3—"Star Trek II: The Wrath of Khan."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru June 24: "Porky's"; "The Wanderers." Beg. June 25: "Conan the Barbarian"; "The Warriors."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Annie." #2—"Star Trek II: The Wrath of Khan." #3—"Hanky Panky." #4—"Grease 2."

532. LONG BEACH—LIDO— 432-0056. Thru June 24: "Porky's." Beg. June 25: "Conan the Barbarian."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Rocky III." #2—"E.T. the Extra-Terrestrial." #3—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25: "Bambi." #4—Thru June 24: "Dead Men Don't Wear Plaid." Beg. June 25: "The Thing."

534. LYNBROOK—STUDIO ONE— 599-5151. "Das Boot."

535. MALVERNE—TWIN— 599-6966. #1—Thru June 24: "Grease 2." Beg. June 25: "Das Boot." #2—Thru June 24: "Chariots of Fire." Beg. June 25 (tent.): "Hanky Panky."

536. MANHASSET—CINEMA— 627-1300. Thru June 24: "Diva." Beg. June 25: "Blade Runner."

537. MANHASSET—MANHASSET— 627-7887. #1 & #2—"E.T. the Extra-Terrestrial." #3—"Firefox."

540. MASSAPEQUA—PEQUA— 799-6464. "Rocky III."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—Tent.: "Assault With a Deadly Weapon." #2—Thru June 24: "Star Trek II: The Wrath of Khan." Beg. June 25: "Bambi." #3 & #7—"Annie." #4—Thru June 24: "Porky's." Beg. June 25: "Blade Runner." #5—Thru June 24: "The Secret Policeman's Other Ball." Beg. June 25: "Megaforce." #6—"Star Trek II: The Wrath of Khan."

542. MERRICK—GABLES— 546-0734. Thru June 24: "Victor/Victoria." Beg. June 25 (tent.): "On Golden Pond."

543. MERRICK—MALL— 623-4424. "Rocky III."

544. MERRICK—MERRICK— 623-1522. Thru June 24: "Hanky Panky." Beg. June 25: "Monty Python Live at the Hollywood Bowl."

545. NEW HYDE PARK—ALAN— 354-4338. "Poltergeist."

546. NEW HYDE PARK—HERRICKS— 747-0555. "Grease 2."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru June 24: "The Secret Policeman's Other Ball." #2—Thru June 24: "Fighting Back." Beg. June 25: "Conan the Barbarian."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru June 24: "Porky's." Beg. June 25: "Bambi."

549. OYSTER BAY—MOVIES— 922-0333. #1—"Porky's." #2—Thru June 24: "Chariots of Fire." Beg. June 25: "Conan the Barbarian."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru June 22: "Reds." Beg. June 23: "Some Kind of Hero."

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551. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—Thru June 24: "Das Boot." Beg. June 25: "Monty Python Live at the Hollywood Bowl." #2—"Grease 2."

552. **PLAINVIEW—TWIN—** 931-1333. #1—Thru June 24: "The Secret Policeman's Other Ball." Beg. June 25: "Blade Runner." #2—Thru June 24: "Das Boot." Beg. June 25: "Megaforce."

554. **PORT WASHINGTON—MOVIES—** 767-5600. #1—"Poltergeist." #2—Thru June 24: "Porky's." Beg. June 25: "Bambi." #3—Thru June 24: "The Secret Policeman's Other Ball." Beg. June 25: "The Thing."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Beg. June 25 (tent.): "Das Boot."

557. **ROCKVILLE CENTRE—FANTASY—** 764-8000. "Firefox."

558. **ROCKVILLE CENTRE—TWIN—** 678-3121 #1—Thru June 24: "Porky's." Beg. June 25: "Diva." #2—Thru June 24: "Humongous", "Assault With a Deadly Weapon." Beg. June 25: "Megaforce."

559. **ROSLYN—ROSLYN—** 621-8488. #1 & #2—"Annie."

561. **SYOSSET—SYOSSET—** 921-5810. "Rocky III."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Firefox."

566. **VALLEY STREAM—GREEN ACRES—** 561-2100. "Poltergeist."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Firefox." #2—"Annie." #3—Thru June 24: "Conan the Barbarian." #4—"Star Trek II: The Wrath of Khan." #5—"E.T the Extra-Terrestrial." #6—Thru June 24: "Assault With a Deadly Weapon." #7—Thru June 24: "Humongous." #8—"Rocky III." #9—"Author! Author!" #10—"Grease 2."

568. **VALLEY STREAM—VALLEY STREAM—** 825-8371. Program unavailable.

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Poltergeist." #2—Thru June 24: "Poltergeist."

571. **WANTAGH—WANTAGH—** 781-6969. "E.T the Extra-Terrestrial."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—Tent.: "Rocky III." #2—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25: "The Thing." #3—Thru June 24: "Star Trek II: The Wrath of Khan." Beg. June 25: "Megaforce."

574. **WESTBURY—WESTBURY—** 333-1911 #1—Thru June 24: "Victor/Victoria." #2—Thru June 24: "Chariots of Fire."

Suffolk County

600. **AMITYVILLE—AMITYVILLE—** 264-7789. #1—"Grease 2." #2—"Poltergeist."

601. **BABYLON—BABYLON—** 669-3399. "E.T the Extra-Terrestrial."

602. **BABYLON—SOUTH BAY—** 587-7676. #1—"Poltergeist." #2—"Star Trek II: The Wrath of Khan." #3—Thru June 24: "The Secret Policeman's Other Ball." Beg. June 25. "The Thing."

603. **BABYLON—TWIN—** 669-0700. #1—Thru June 24: "Assault With a Deadly Weapon." Beg. June 25: "Monty Python Live at the Hollywood Bowl." #2—"Hanky Panky"; "Stir Crazy "

604. **BAY SHORE—BAY SHORE—** 665-0200. "Annie."

605. **BAY SHORE—CINEMA—** 665-1722. "Rocky III."

606. **BAY SHORE—SUNRISE DRIVE-IN—** 665-1111 #1—"E.T the Extra-Terrestrial." #2—Thru June 24: "Star Trek II: The Wrath of Khan." Beg. June 25: "The Thing."

607. **BAY SHORE—ENCORE—** 655-9834. Thru June 24: "Fighting Back"; "The Warriors."

608. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Firefox." #2—"Grease 2."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru June 24: "Porky's." Beg. June 25: "Bambi."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru June 24: "Deathtrap."

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru June 24: "Clash of the Titans." Beg. June 25: "Bambi."

615. **COMMACK—COMMACK—** 499-4545. #1—"Annie." #2—Thru June 24: "Hanky Panky " Beg. June 25: "Megaforce."

616. **COMMACK—DRIVE-IN—** 499-2900. Thru June 24: "Star Trek II: The Wrath of Khan." Beg June 25: "Firefox"; "Arthur "

617. **COMMACK—MAYFAIR—** 543-0707 "Rocky III."

619. **CORAM—CORAM—** 698-7200. Thru June 24: "Grease 2." Beg. June 25: "The Thing."

620. **CORAM—DRIVE-IN—** 732-6200. "E.T the Extra-Terrestrial."

621. **CORAM—PINE—** 698-6442. #1—"Poltergeist." #2—Thru June 24: "Victor/Victoria." Beg. June 25: "Bambi."

622. **DEER PARK—DEER PARK—** 667-2440. Thru June 24: "Dawn of the Dead"; "Mother's Day " Beg. June 25: "Conan the Barbarian."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Author! Author!" #2—"Annie." #3—"Poltergeist." #4—Thru June 24: "Star Trek II: The Wrath of Khan." Beg. June 25: "The Thing." #5—"Rocky III."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Poltergeist."

627. **EAST SETAUKET—FOX—** 473-2400. Thru June 24: "Assault With a Deadly Weapon." Beg. June 25: "Megaforce."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Star Trek II: The Wrath of Khan." #2—"Firefox."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"Poltergeist." #2—Thru June 24: "Porky's." Beg. June 25: "Blade Runner."

630. **GREENPORT—GREENPORT—** 477-0500. Thru June 24: "Dead Men Don't Wear Plaid." Beg. June 25 (tent.): "Grease 2."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "Poltergeist."

632. **HUNTINGTON—SHORE—** 421-5200. #1—"Poltergeist." #2—Thru June 24: "Victor/Victoria." Beg. June 25: "Blade Runner." #3—Thru June 24: "Hanky Panky." Beg. June 25: "Megaforce." #4—Thru June 24: "If You Could See What I Hear." Beg. June 25: "Monty Python Live at the Hollywood Bowl."

633. **HUNTINGTON—WHITMAN—** 423-1300. "E.T the Extra-Terrestrial."

634. **HUNTINGTON—YORK—** 421-3911 "Grease 2."

635. **ISLIP—ISLIP—** 581-5200. #1—Thru June 24: "Porky's." Beg. June 25: "The Thing." #2—Thru June 24: "Das Boot." #3—Thru June 24: "Hanky Panky."

636. **KINGS PARK—KINGS PARK—** 269-4422. Program unavailable.

637. **LAKE GROVE—SMITH HAVEN MALL—** 724-9550. "Rocky III."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Program unavailable.

639. **LINDENHURST—LINDENHURST—** 888-5400. Tent.: "Porky's."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru June 24: "Hanky Panky." Beg. June 25: "Bambi." #2—Thru June 24: "Dead Men Don't Wear Plaid." Beg. June 25: "Grease 2." #3—Program unavailable.

641. **MONTAUK—THE MOVIES—** 668-2393. Thru June 22: "The French Lieutenant's Woman." June 23-26: "Chariots of Fire."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru June 24: "Porky's." Beg. June 25: "Bambi." #2—Thru June 24: "Fighting Back." Beg. June 25: "Megaforce."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru June 24: "Porky's." Beg. June 25: "If You Could See What I Hear."

645. **OAKDALE—OAKDALE—** 589-8118. Thru June 24: "Victor/Victoria." Beg. June 25 (tent.): "Conan the Barbarian."

646. **OCEAN BEACH—FIRE ISLAND COMMUNITY—** 583-5184. Beg. June 27· "Ragtime."

649. **PATCHOGUE—PATCHOGUE—** 475-0601 "Rocky III."

650. **PATCHOGUE—PLAZA—** 475-5225. #1—"Annie." #2—"E.T the Extra-Terrestrial."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Star Trek II: The Wrath of Khan." #2—"Firefox."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "E.T the Extra-Terrestrial." **CINEMA WEST—**"Rocky III."

654. **PORT JEFFERSON STATION—BROOKHAVEN—** 473-1200. Thru June 22: "Reds." Beg. June 23: "Some Kind of Hero."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru June 24: "Porky's."

656. **ROCKY POINT—DRIVE-IN—** 744-8900. Thru June 24: "Rocky III." Beg. June 25: "Star Trek II: The Wrath of Khan."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. June 25-27 "Taxi zum Klo."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru June 24: "Dead Men Don't Wear Plaid." Beg. June 25: "Blade Runner." #2—Thru June 24: "Porky's." Beg. June 25: "Bambi." #3—Thru June 24: "Hanky Panky." Beg. June 25: "Monty Python Live at the Hollywood Bowl."

659. **SHIRLEY—DRIVE-IN—** 281-5444. Thru June 24: "Poltergeist." Beg. June 25: "Firefox"; "Arthur."

660. **SHIRLEY—SHIRLEY—** 281-3301 Program unavailable.

662. **SMITHTOWN—SMITHTOWN—** 265-1551 "E.T the Extra-Terrestrial."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru June 24: "Grease 2." Beg. June 25: "Star Trek II: The Wrath of Khan." #2—"E.T the Extra-Terrestrial."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Annie." #2—"Star Trek II: The Wrath of Khan." #3—"Author! Author!"

666. **WEST ISLIP—TWIN—** 669-2626. #1—"Porky's." #2—Thru June 24: "If You Could See What I Hear." Beg. June 25: "Conan the Barbarian."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru June 24: "Hanky Panky." Beg. June 25: "Blade Runner."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. "Firefox."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "E.T the Extra-Terrestrial."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577 "Star Trek II: The Wrath of Khan."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—Thru June 24: "Poltergeist." Beg. June 25: "The Thing." #2—"Poltergeist." #3—Thru June 24: "Dead Men Don't Wear Plaid." Beg. June 25: "Blade Runner."

703. **DOBBS FERRY—PICKWICK—** 693-7727 Program unavailable.

704. **GREENBURGH—CINEMA 100—** 946-4680. #1—"E.T the Extra-Terrestrial." #2—Thru June 24: "Grease 2." Beg. June 25: "The Thing."

706. **HARTSDALE—CINEMA—** 428-2200. #1—Thru June 24: "Annie." Beg. June 25: "Blade Runner." #2—"Annie." #3—"Star Trek II: The Wrath of Khan." #4—"Firefox."

707. **LARCHMONT—PLAYHOUSE—** 834-3001 Thru June 24: "Chariots of Fire." Beg. June 25: "Blade Runner "

708. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25: "The Thing." #2—"E.T the Extra-Terrestrial." #3—"Firefox." #4—Thru June 24: "Assault With a Deadly Weapon." Beg. June 25: "Megaforce."

709. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1 & #2—"Annie."

710. **MOUNT VERNON—PARKWAY—** 664-3311 Thru June 24: "Grease 2." Beg. June 25: "Chariots of Fire."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Hanky Panky " #2—"Grease 2."

713. **NEW ROCHELLE—MALL—** 636-8808. "Firefox."

714. **NEW ROCHELLE—PROCTORS—** 632-1100. #1—"Star Trek II: The Wrath of Khan." #2—Thru June 24: "Assault With a Deadly Weapon." Beg. June 25: "Blade Runner." #3—"E.T the Extra-Terrestrial." #4—"Poltergeist." #5—Thru June 24: "Victor/Victoria." Beg. June 25: "Megaforce."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Rocky III."

717. **OSSINING—ARCADIAN—** 941-5200. #1—"Poltergeist." #2—"Firefox."

718. **PEEKSKILL—BEACH—** 737-6262. #1—"Rocky III." #2—Thru June 24: "Arthur"; "10." Beg. June 25: "The Thing." #3—Beg. June 25: "Blade Runner "

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Annie." #2—"Star Trek II: The Wrath of Khan." #3—Beg. June 25: "Megaforce."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru June 24: "Porky's."

721. **PLEASANTVILLE—ROME—** 769-0720. "E.T the Extra-Terrestrial."

722. RYE—RYE RIDGE— 939-8177. #1—"Poltergeist." #2—"Star Trek II: The Wrath of Khan."

723. SCARSDALE—FINE ARTS— 723-6699. "Diva."

724. SCARSDALE—PLAZA— 725-0078. Thru June 24: "Victor/Victoria." Beg. June 25: "Chariots of Fire."

726. WHITE PLAINS—COLONY— 948-8828. Thru June 24: "Chariots of Fire." Beg. June 25: "Conan the Barbarian."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Poltergeist." #2—Thru June 24: "Porky's." Beg. June 25: "Megaforce."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Rocky III."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Rocky III." #2—"Author! Author!"

731. YONKERS—KENT— 237-3440. Thru June 24: "Porky's." Beg. June 25: "Bambi."

732. YONKERS—MOVIELAND— 793-0002. #1—"E.T. the Extra-Terrestrial." #2—"Annie." #3—"Firefox." #4—"Star Trek II: The Wrath of Khan."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"Poltergeist." #2—Thru June 24: "Porky's." Beg. June 25: "Bambi."

Rockland County

740. MONSEY—ROCKLAND DRIVE-IN— 356-4040. "Firefox."

741. NANUET—MALL— 623-6336. Program unavailable.

742. NANUET—ROUTE 59— 623-3355. "E.T. the Extra-Terrestrial."

743. NANUET—THE MOVIES— 623-0211. #1—"Rocky III." #2—"Porky's." #3—"Hanky Panky." #4—"Poltergeist." #5—"Annie."

744. NEW CITY—TOWN— 634-5100. #1—"Star Trek II: The Wrath of Khan." #2—"Poltergeist."

745. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru June 24: "Victor/Victoria." Beg. June 25: "Megaforce." #2—"Firefox."

746. NYACK—CINEMA EAST— 358-6631. Thru June 24: "On Golden Pond." Beg. June 25: "The Thing."

747. NYACK—DRIVE-IN— 358-1844. Thru June 24: "Grease 2." Beg. June 25: "Blade Runner."

749. ORANGEBURG—ORANGEBURG— 359-6030. "Rocky III."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. Thru June 24: "Star Trek II: The Wrath of Khan." Beg. June 25: "The Thing."

751. PEARL RIVER—CENTRAL— 735-2530. "Star Trek II: The Wrath of Khan."

752. PEARL RIVER—PEARL RIVER— 735-6500. Thru June 24: "Dead Men Don't Wear Plaid." Beg. June 25: "Megaforce."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Grease 2."

755. STONY POINT—9 W CINEMA— 942-0303. Thru June 24: "Porky's."

756. SUFFERN—LAFAYETTE— 357-6030. "Grease 2."

758. WEST HAVERSTRAW—PLAZA— 947-2220. Thru June 24: "Hanky Panky." Beg. June 25: "Bambi."

Connecticut

(Area Code 203)
Fairfield County

774. BROOKFIELD—FINE ARTS— 775-0070. #1—"E.T. the Extra-Terrestrial." #2—Thru June 24: "Victor/Victoria." Beg. June 25: "The Thing."

775. DANBURY—CINE— 743-2200. #1—"Rocky III." #2—"Star Trek II: The Wrath of Khan." #3—"Author! Author!"

776. DANBURY—CINEMA— 748-2923. #1—"Poltergeist." #2—"Annie."

777. DANBURY—PALACE— 748-7496. #1—"Firefox." #2—"Grease 2." #3—Thru June 24: "Dawn of the Dead." Beg. June 25: "Blade Runner."

778. DARIEN—PLAYHOUSE— 655-0100. "E.T. the Extra-Terrestrial."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Firefox." #2—"E.T. the Extra-Terrestrial."

780. FAIRFIELD—COUNTY— 334-1411. Thru June 24: "Grease 2." Beg. June 25: "The Thing."

781. GREENWICH—CINEMA— 869-6030. "E.T. the Extra-Terrestrial."

782. GREENWICH—PLAZA— 869-4030. #1—"Poltergeist." #2—"Author! Author!" #3—Thru June 24: "Porky's." Beg. June 25: "Blade Runner."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Rocky III."

784. NORWALK—CINEMA— 838-4504. #1—"Firefox." #2—"Poltergeist."

785. NORWALK—NORWALK— 866-3010. Thru June 24: "Grease 2." Beg. June 25: "The Thing."

787. RIDGEFIELD—CINEMA— 438-3338. Program unavailable.

788. SOUTH NORWALK—SONO— 866-9202. June 21-22: "Love and Death"; "Bananas." June 23-25: "Freaks"; "Eraserhead." Beg. June 26: "Christiane F."

789. SPRINGDALE—STATE— 325-0250. Thru June 24: "Victor/Victoria." Beg. June 25: "Porky's."

790. STAMFORD—AVON— 324-9205. #1—"Rocky III." #2—"Dawn of the Dead."

791. STAMFORD—CINEMA— 324-3100. #1—"Star Trek II: The Wrath of Khan." #2—"Firefox." #3—"Grease 2."

792. STAMFORD—RIDGEWAY— 323-5000. "Annie."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Annie." #2—"Poltergeist." #3—"Rocky III."

795. WESTPORT—FINE ARTS— 227-3324. #1—Thru June 24: "Victor/Victoria." Beg. June 25: "Megaforce." #2—"Rocky III." #3—227-9619. "E.T. the Extra-Terrestrial." #4—226-6666. Thru June 24: "Hanky Panky." Beg. June 25: "Blade Runner."

796. WESTPORT—POST— 227-0500. "Star Trek II: The Wrath of Khan."

798. WILTON—CINEMA— 762-5678. "Annie."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—Thru June 24: "Porky's." Beg. June 25: "Bambi." #2—"Grease 2." #3—Beg. June 25: "Blade Runner."

802. HARRISON—WARNER— 482-8550. #1—"Firefox." #2—Thru June 24: "Humongous." Beg. June 25: "The Thing."

803. HOBOKEN—CINEMA— 653-2202. Program unavailable.

804. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru June 24: "Porky's." Beg. June 25: "Megaforce." #2—"Poltergeist."

807. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Annie." #2—"Star Trek II: The Wrath of Khan." #3—"Rocky III." #4—"Poltergeist."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru June 24: "Porky's"; "Wolfen." Beg. June 25: "Conan the Barbarian."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Grease 2."

811. BLOOMFIELD—ROYAL— 748-3555. #1—"Star Trek II: The Wrath of Khan." #2—"Firefox."

813. CEDAR GROVE—CINEMA 23— 239-1462. Thru June 24: "The Secret Policeman's Other Ball." Beg. June 25: "Bambi."

817. LIVINGSTON—COLONY— 992-0800. Thru June 24: "If You Could See What I Hear."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru June 24: "Victor/Victoria."

819. MILLBURN—MILLBURN— 376-0800. #1—"E.T. the Extra-Terrestrial." #2—"Rocky III."

821. MONTCLAIR—CLARIDGE— 746-5564. "E.T. the Extra-Terrestrial."

822. MONTCLAIR—WELLMONT— 783-9500. "Poltergeist."

825. NUTLEY—FRANKLIN— 667-1777. #1—"Poltergeist." #2—Thru June 24: "Porky's." Beg. June 25: "Bambi." #3—Thru June 24: "Victor/Victoria." Beg. June 25: "The Thing."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "Rocky III."

828. VERONA—VERONA— 239-0880. Thru June 24: "Victor/Victoria." Beg. June 25: "The Thing."

829. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Annie." #2—"Star Trek II: The Wrath of Khan." #3—"Author! Author!"

830. WEST CALDWELL—CINEMA WEST— 575-9085. Thru June 24: "Victor/Victoria." Beg. June 25: "Megaforce."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru June 24: "Victor/Victoria."

841. CRANFORD—CRANFORD— 276-9120. #1—Thru June 24: "Assault With a Deadly Weapon." Beg. June 25: "Bambi." #2—"Grease 2."

842. ELIZABETH—ELMORA— 352-3483. Thru June 24: "If You Could See What I Hear."

846. LINDEN—TWIN— 925-9787. #1—"Poltergeist." #2—"E.T. the Extra-Terrestrial."

848. ROSELLE PARK—PARK— 245-0358. Thru June 24: "Victor/Victoria."

849. SUMMIT—STRAND— 273-3900. Thru June 24: "The Secret Policeman's Other Ball." Beg. June 25: "Bambi."

851. UNION—FIVE POINTS— 964-3466. "Firefox."

852. UNION—FOX— 964-8977. "Star Trek II: The Wrath of Khan."

853. UNION—LOST PICTURE SHOW— 964-4497. Thru June 24: "Das Boot." Beg. June 25 (tent.): "My Dinner With Andre."

854. UNION—UNION— 686-4373. #1—"Annie." #2—Thru June 24: "Porky's." Beg. June 25: "Megaforce."

857. WESTFIELD—RIALTO— 232-1288. #1—"Poltergeist." #2—"E.T. the Extra-Terrestrial." #3—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25 (tent.): "The Thing."

858. WESTFIELD—TWIN— 654-4720. #1—Thru June 24: "Hanky Panky." Beg. June 25: "Blade Runner." #2—Thru June 24: "Victor/Victoria." Beg. June 25: "Monty Python Live at the Hollywood Bowl."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. Thru June 24: "The Secret Policeman's Other Ball." Beg. June 25: "The Thing."

861. CLOSTER—CLOSTER— 768-8800. Thru June 24: "If You Could See What I Hear."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"The Secret Policeman's Other Ball." #2—"Star Trek II: The Wrath of Khan." #3—"Poltergeist." #4—"Grease 2."

863. EMERSON—TOWN— 261-1000. Thru June 24: "Chariots of Fire." Beg. June 25: "Blade Runner."

864. FAIR LAWN—HYWAY— 796-1717. #1—Thru June 24: "E.T. the Extra-Terrestrial." Beg. June 25: "The Thing." #2—"E.T. the Extra-Terrestrial."

867. FORT LEE—LINWOOD— 944-6900. #1—"Rocky III." #2—"Firefox."

873. OAKLAND—TWIN— 337-4478. #1—"Poltergeist." #2—"Annie."

875. PARAMUS—BERGEN MALL— 845-4449. Thru June 24: "Dead Men Don't Wear Plaid." Beg. June 25: "The Thing."

876. PARAMUS—CINEMA 35— 845-5070. "E.T. the Extra-Terrestrial."

877. PARAMUS—DRIVE-IN— 368-1440. Thru June 24: "Conan the Barbarian." Beg. June 25: "Dead Men Don't Wear Plaid"; "The Jerk."

878. PARAMUS—ROUTE 4— 487-7909. #1—"Star Trek II: The Wrath of Khan." #2—"Annie." #3—Thru June 24: "Grease 2." Beg. June 25: "Blade Runner." #4—"Author! Author!" #5—Thru June 24: "Porky's." Beg. June 25: "Megaforce." #6—Thru June 24: "Hanky Panky." Beg. June 25: "Grease 2." #7—"Firefox."

879. PARAMUS—ROUTE 17— 843-3830. #1—"Poltergeist." #2—"Rocky III."

882. RAMSEY—RAMSEY— 327-2142. Thru June 24: "Victor/Victoria."

883. RIDGEFIELD PARK—RIALTO— 641-2115. Thru June 24: "Porky's." Beg. June 25: "Conan the Barbarian."

884. RIDGEWOOD—WARNER— 444-1234. #1—"Annie." #2—"Star Trek II: The Wrath of Khan."

885. TEANECK—CEDAR LANE— 836-3430. Thru June 24: "Victor/Victoria."

886. TENAFLY—BERGEN— 567-0004. Thru June 24: "Chariots of Fire." Beg. June 25: "Porky's."

889. WESTWOOD—PASCACK— 664-3200. Thru June 24: "Victor/Victoria."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ANNIE—(2hrs. 8m., '82) Pulling together all the "elements," Ray Stark forgot to put any feelings in his mammoth production. What is *Annie* if not a sub-Dickensian sniffler about an abandoned little girl who wants to belong to someone? But Aileen Quinn, the red-haired, freckled lambkin chosen to play Annie, appears to have been directed to be happy and tough, so you don't feel a thing. The British choreographer Arlene Phillips stages energetic dance routines, closely coordinated with the camera, that are like the moving parts of a big machine—they don't express the characters' emotions either. Director John Huston, who is far removed from the emotional world of children, seems somewhat closer to the orphanage mistress, Miss Hannigan, played by Carol Burnett with a lower lip soft and loose, eyes staring wildly at any man who comes near. Burnett tries to carry the show by herself, and it's not her fault that she becomes monotonous. Albert Finney, thick-necked, with a shaved head and a bullying voice, makes a wonderful Oliver Warbucks—he shows you the soul breaking through the lumbering body. Music by Charles Strouse, lyrics by Martin Charnin. PG. **24, 31, 80, 114, 205, 225, 234, 304, 401, 404, 408, 412, 531, 541, 559, 567, 604, 615, 625, 650, 664, 706, 709, 719, 732, 743, 776, 792, 793, 798, 807, 829, 854, 873, 878, 884**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 203, 616, 659, 718**

ATOMIC CAFE, THE—(1hr. 27m., '82) A maliciously entertaining but finally annoying collage of early U.S.-government and "educational" propaganda about nuclear war. As the Buchanan Brothers sing "Atomic Power," we see bomb tests, civilian defense films, 1950 interviews with congressmen calling for nuclear war against North Korea. Most of this material is pathetic, absurd, appalling. *The Atomic Cafe* should become a perfect divertissement for the emerging anti-nuke movement, but it does little but make us grin at our own helplessness, and we need more. The filmmakers—Pierce Rafferty, Kevin Rafferty, Joan Loader—mix real documentary and staged documentary, cartoons and live-action footage; they may start with one piece of propaganda, switch to another, come back to the first, and then introduce a third piece, and often we don't know what we're looking at or listening to. After a while, the deadpan gruesomeness begins to pall, and one longs for some signs of rational activity—on the filmmakers' part at least. **6, 93**

AUTHOR! AUTHOR!—(1hr. 50m., '82) A New York playwright's wife walks out on him, leaving him to care for their five children. With Al Pacino, Dyan Cannon, Tuesday Weld, Bob Dishy and Alan King. Dir. Arthur Hiller. **32, 60, 528, 567, 625, 664, 730, 775, 782, 829, 878**

BLADE RUNNER—(2hrs. 4m., '82) Reviewed in this issue. R. **22, 32, 48, 109, 206, 234, 304, 403, 412, 417, 428, 508, 512, 536, 541, 552, 629, 632, 658, 667, 702, 706, 707, 714, 718, 747, 777, 782, 795, 800, 858, 863, 878**

BOB LE FLAMBEUR—(1hr. 40m., '55) In French, Eng. subtitles. Previously unreleased. A French gambler tries to rob the Deauville casino. With Isabel Corey, Roger Duchesne and Daniel Cauchy. Dir. Jean-Pierre Melville. PG. **88**

BOLERO—(2hrs. 53m., '82) In French and English, Eng. subtitles. The historical saga of four musical families from 1936 to the present. With James Caan, Geraldine Chaplin and Robert Hossein. Dir. Claude Lelouch. **62**

★ **CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the 33-year-old Hong Kong-born filmmaker who shot the movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. Jo (Wood Moy), a civilized, rueful, middle-aged cabbie, and his jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have given their life savings—$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them scour the community for the elusive immigrant, who has apparently meant something different to every person in Chinatown. Shot in black-and-white, with a ruminative narration (delivered by Jo), *Chan Is Missing* looks a little like a forties *film noir*, though in temperament the movie is closer to *The Third Man*, with its missing protagonist, or to one of Antonioni's philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. A movie of great assurance and wit. **88**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good*. But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **22, 76, 86, 442, 535, 549, 574, 641, 707, 710, 724, 726, 863, 886**

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **71**

CONAN THE BARBARIAN—(2hrs. 9m., '82) John Milius, intellectual apostle of violence, has turned the pulp fantasy figure Conan into a noble saint of force in this solemn, humorless, heavy-spirited pastiche of Wagner, Nietzche, Kurosawa, Eisenstein, and about ten other sources. The movie is musclebound—all grunt and sweat and grim ambition in the void. Set in the mythical Hyborean Age, it shifts from brutal "realism" to cruddy oracular pomp to zippy fantasy to Christian and phallic symbolism, and the narrative is so lumpy that only the violence will keep the audience involved. Arnold Schwarzenegger, an intelligent man, is forced to play Conan as a glowering hulk. He's probably the only actor in the world who can move a broadsword around as if it were as light as a rapier, but he doesn't look comfortable on the whole. With James Earl Jones as an evil cult leader, and Sandahl Bergman (the dancer) and Gerry Lopez (the champion surfer, a buddy of Milius's) as Schwarzenegger's sidekicks. Oliver Stone worked on the hopeless screenplay. R. **32, 41, 97, 213, 406, 438, 447, 451, 453, 503, 507, 513, 516, 530, 532, 547, 549, 567, 622, 645, 666, 726, 809, 877, 883**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything; and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **16, 90, 411, 504, 534, 535, 551, 552, 555, 635, 853**

DEAD MEN DON'T WEAR PLAID—(1hr. 29m., '82) Carl Reiner's spoof is an editing miracle but a conceptual dud. Steve Martin, working out of a shadowy office with a fedora pulled over his head, is a forties Philip Marlowe-type detective who converses with Humphrey Bogart on the phone, nearly strangles Bette Davis, makes coffee for Burt Lancaster, takes Lana Turner to bed, and so on. The material from such films as *The Big Sleep, Deception, The Killer*, and many others, has been fed into a mockingly convoluted story written with clunky hard-boiled dialogue (parboiled, perhaps) and photographed by Michael Chapman in faultless, dark, period style. The matching of excerpt to plot may be amusing to people who know the original films, but the surrounding story has so little life of its own that one quickly grows angry seeing the classics of the past scissored apart for some vagrant jokes. With voluptuous Rachel Ward. PG. **14, 32, 70, 78, 533, 630, 640, 658, 702, 752, 875, 877**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **60**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55, 536, 558, 723**

DON'S PARTY—(1hr. 30m., '77) Rancid Australian movie by Bruce Beresford about a group of men and women who drink themselves into swinishness at an election night party. The picture is derivative of Pinter, Fellini, Antonioni, Albee, and about a dozen other people, and it's a dispiriting, ugly experience, clichéd rather than illuminating, smarmy rather than funny 57

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 21, 36, 72, 103, 109, 201, 206, 210, 212, 221, 303, 307, 401, 403, 413, 414, 420, 428, 512, 528, 533, 537, 567, 571, 573, 601, 606, 620, 633, 650, 653, 662, 663, 700, 704, 708, 714, 721, 732, 742, 774, 778, 779, 781, 795, 819, 821, 846, 857, 864, 876

FABIAN—(1hr. 56m., '82) In German, Eng. subtitles. The comic exploits of a young cigarette advertising copywriter in Berlin, 1931, are sobered by the worsening political climate. With Hans Peter Hallwachs, Silvia Janisch and Hermann Lause. Dir. Wolf Gremm. R. 46

FIGHTING BACK—(1hr. 38m., '82) An inner-city shop owner organizes a vigilante force to fight crime in his changing neighborhood. With Tom Skerritt, Patti LuPone and Michael Sarrazin. Dir. Lewis Teague. R. 38, 547, 607, 643

FIREFOX—(2hrs. 16m., '82) Reviewed in this issue. PG. 24, 30, 70, 83, 92, 111, 201, 206, 211, 224, 234, 306, 307, 401, 404, 412, 420, 439, 512, 519, 537, 557, 562, 567, 608, 616, 628, 651, 659, 668, 706, 708, 713, 717, 732, 740, 745, 777, 779, 784, 791, 802, 811, 851, 867, 878

★ **GARDE À VUE**—(1hr. 27m., '82) In French, Eng. subtitles. Taut, psychologically complex story of an upper-class lawyer in a French provincial city subjected to an all-night police interrogation—he's a suspect in the rape and murder of two little girls. Michel Serrault, best known for his whooping Albin in the *Cage aux Folles* movies, gives a performance of great power and dignity. His tormentors are played by Lino Ventura, who has a face like a stone slab and an inexorably determined manner, and scary Guy Marchand, who has been playing the kind of hollow men that Jack Warden took on twenty years ago—the sleazy soulless types, indifferent to everything but their own interests. The interrogation is pure combat: Each man brings his private rages, and disappointments, his personal and social status, his desire for justification and revenge, to that long night. Romy Schneider makes an appearance as Serrault's wife, and there's a neat, double-twist ending. Dir. Claude Miller. 16, 90

GREASE 2—(1hr. 55m., '82) Bland, bland, bland. More hijinks at Rydell High School, and this time, without John Travolta, there's a lot less talent and grace than the first time around. The young British actor Maxwell Caulfield looks amazingly like a fifties Philadelphia Italian rock star. In a shrewdly disingenuous performance, he turns on the teen-dream adorableness like Fabian redux. Newcomer Michelle Pfeiffer is exceptionally pretty and there's something avid in her eyes that's promising, but she's required to play a dummy. All the kids are dummies and desexed, too—the T-Birds, strutting and posing, and the Pink Ladies, who are used for the sour comedy of female slavishness, chasing pathetically after the T-Birds like dogs after their masters. Patricia Birch, who choreographed the first *Grease,* directs this time, and she turns the material into stale Broadway-style routines. Music "produced" by Louis St. Louis. PG. 45, 202, 212, 213, 300, 411, 419, 426, 444, 447, 529, 531, 535, 546, 551, 567, 600, 608, 619, 630, 634, 640, 663, 704, 710, 712, 747, 754, 756, 777, 780, 785, 791, 800, 810, 841, 862, 878

★ **GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. 86

HANKY PANKY—(1hr. 50m., '82) A wild, comic chase across the U.S. after military secrets. With Gene Wilder, Gilda Radner and Kathleen Quinlan. Dir. Sidney Poitier. PG. 35, 74, 304, 508, 531, 535, 544, 603, 615, 632, 635, 640, 658, 667, 712, 743, 758, 795, 858, 878

HUMONGOUS—(1hr. 33m., '82) A deranged killer stalks a group of vacationing teenagers stranded on a deserted island. With Janet Julian, David Wallace, Janet Baldwin and Joy Boushel. Dir. Paul Lynch. R. 33, 202, 412, 417, 428, 558, 567, 802

I LOVE YOU—(1hr. 44m., '82) In Portuguese, Eng. subtitles. A man and a woman, both jilted by lovers, begin an erotic relationship. With Sonia Braga and Paulo Cesar Pereio. Dir. Arnaldo Jabor. 16, 50

IF YOU COULD SEE WHAT I HEAR—(1hr. 43m., '82) An autobiographical portrait of Tom Sullivan, blind entertainer, during his college years. With Marc Singer, R.H. Thomson and Sarah Torgov. Dir. Eric Till. PG. 232, 518, 632, 644, 666, 817, 861

LA VIE CONTINUE—(1hr. 33m., '82) In French, Eng. subtitles. A middle-aged woman, recently widowed, must reevaluate her life and confront new needs and possibilities. With Annie Girardot and Jean-Pierre Cassel. Dir. Moshe Mizrahi. PG. 56

MAKING LOVE—(1hr. 53m., '82) A worthless, blandly "serious" drama about a thirtyish married doctor (Michael Ontkean), who comes out of the closet after many years of repression and falls in love with a young writer (Harry Hamlin, giving an amusing performance). The material is so earnestly conceived that it never becomes the least bit exciting: After all those years of repression, for instance, the doctor doesn't experience great fear or great joy when he becomes gay. Instead he looks for a serious lover—a replacement for his wife (Kate Jackson)—and the movie descends into a soap opera of good intentions, in which the characters all wind up doing what is best for them and everyone is terribly understanding of everyone else. All the possibilities of drama have been drained out in an excess of good will. Written by Barry Sandler. Dir. Arthur Hiller. R. 7

MARIANNE AND JULIANE—(1hr. 46m., '81) In German, Eng. subtitles. Two sisters in West Germany, having grown up in the fifties in a stern Protestant household, decide, as they might put it, to take some responsibility for the future history of Germany. By the seventies, Juliane (Jutta Lampe), the more rebellious as a child, has decided to work within the system as a feminist-magazine editor, while Marianne (Barbara Sukowa), has become a violent terrorist, imprisoned for her acts. The writer-director, Margarethe von Trotta, tells the story of their obsessive, quarrelsome relationship from the point of view of Juliane, who devotes her life to her stunningly rude, arrogant sister. The center of the movie is Juliane's repeated pilgrimmages to Marianne's prison, where the two meet in mortal combat that takes its unrelenting vehemence from love. A fine, serious, honorable work, not exactly enjoyable—it will fill you with despair over the fate of modern Germany. 88

MEGAFORCE—(1hr. 33m., '82) An elite military force with sophisticated weaponry sets out to save a small democratic nation from invading mercenaries. With Barry Bostwick, Michael Beck and Persis Khambatta. Dir. Hal Needham. PG. 30, 54, 203, 234, 303, 410, 417, 424, 428, 518, 541, 552, 558, 573, 615, 627, 632, 643, 708, 714, 719, 727, 745, 752, 795, 804, 830, 854, 878

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 61

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but runarounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. 20, 32, 50, 97

MONTY PYTHON LIVE AT THE HOLLYWOOD BOWL—(1hr. 17m., '82) A performance of the British comedy group in 1981. With Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones and Michael Palin. Dir. Terry Hughes and Monty Python. R. 9, 411, 448, 508, 521, 544, 551, 603, 632, 658, 858

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir Louis Malle. 86, 853

NOT A LOVE STORY—(1hr. 15m., '82) A documentary about a young woman's experience in the world of pornography. With Linda Lee Tracey Dir. Bonnie Sherr Klein. 51

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite,* arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. 236, 448, 542, 746

★ **POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. 14, 37, 58, 82, 92, 103, 105, 109, 201, 203, 210, 223, 236, 306, 403, 410, 418, 426, 448, 500, 527, 545, 554, 566, 570, 600, 602, 621, 625, 626, 629, 631, 632, 659, 702, 714, 717, 722, 727, 735, 743, 744, 776, 782, 784, 793, 804, 807, 822, 825, 846, 857, 862, 873, 879

PORKY'S—(1hr. 39m., '82) A raucously blue descendant of the beach-blanket-bingo youth films made two decades ago. It's about guys and girls at a South Florida high-school, and most of it is dirty-minded and coarse, which wouldn't be so bad if the movie weren't also rather stupid and dull. The guys spy on the girls taking a shower; the girls make lots of, oh, hilarious jokes about what the boys have got in their pants; the boys line up for a gang-bang, get the stuffings scared out of them, and go running naked into the woods to mate with alligators, and so on. It's supposed to be good clean dirty fun. There's one sour element: Older people hang out at Porky's, a bar in the Everglades, and *their* sexual entertainment—watching strippers, whoring—is presented as pathetic and gross. It never seems to have occurred to anyone making the film that the guys frolicking outside the girls' shower will be boozing, in a few years, at the bar in the swamp. With a crew of forgettable young actors. Dir. Bob Clark. R. **30, 97, 212, 234, 300, 436, 438, 447, 451, 453, 503, 507, 511, 513, 516, 529, 530, 532, 541, 548, 549, 554, 558, 609, 629, 635, 639, 643, 644, 655, 658, 666, 720, 727, 731, 735, 743, 755, 782, 789, 800, 804, 809, 825, 854, 878, 883, 886**

★ **REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **235, 502, 524, 550, 654**

ROCKY III—(1hr. 39m., '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Lang (played by the actor known as Mr. T.), a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. He's so vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making massive Sylvester Stallone look like an underdog. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. So white and black join hands to defeat the uncontrollable black menace. The movie both exploits racial fears and smooths them away. The soundtrack is deafening, and visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling in ecstacy, or supertight close-ups of actors sweating, crying, cursing, imploring. The movie is an assault. With Burgess Meredith, Burt Young and Talia Shire. Stallone wrote and directed. PG. **23, 37, 62, 83, 92, 104, 113, 114, 201, 206, 210, 211, 224, 308, 401, 413, 420, 423, 439, 450, 523, 533, 540, 543, 561, 567, 573, 605, 617, 625, 637, 649, 653, 656, 715, 718, 728, 730, 743, 749, 775, 783, 790, 793, 795, 807, 819, 827, 867, 879**

SECRET POLICEMAN'S OTHER BALL, THE—(1hr. 31m., '82) A comedy performance benefit for Amnesty International. With John Cleese, Graham Chapman, Peter Cook, Michael Palin, Pete Townshend and Sting. Dir. Julien Temple and Roger Graef. R. **48, 97, 417, 503, 511, 521, 541, 547, 552, 554, 602, 813, 849, 860, 862**

SMASH PALACE—(1hr. 40., '81) A moderately interesting New Zealand film about the marriage of a thick-necked, brutish racing-car driver (Bruno Lawrence) and a exquisite woman (Anna Jemison) who feels trapped by him and leaves with their child. Since the partners are an obvious mismatch (unlike the husband and wife in *Shoot the Moon*), it's hard to get emotionally involved in their troubles. The back-country settings are terribly underpopulated (the wife, a French teacher, has an affair with a local policeman who is also the husband's best friend—there don't seem to be any other men around), and the movie could have profited mightily from some lively talk, some color and wit. There's a corking good sex scene in which you can see how the marriage once worked and also that it won't work that way any more, but that's about all. Dir. Roger Donaldson. **16**

SOME KIND OF HERO—(1hr. 37m., '82). An American POW in Vietnam returns home to confront more personal difficulties. With Richard Pryor, Margot Kidder and Ray Sharkey. Dir. Michael Pressman. R. **42, 235, 502, 524, 550, 654**

STAR TREK II: THE WRATH OF KHAN—(1hr. 53m., '82) Nicholas Meyer, the director, has camped up the material enough so that it's now marginally enjoyable, but he still hasn't made a *movie.* The actors run up and down corridors in the same old story about the world almost coming to an end, and it's TV all the way. That scintillating group of players is back, every one of them—William Shatner as Kirk, looking more than ever like a California dentist in his tight-fitting space jacket; Leonard Nimoy, of the Caligula eyebrows and the steepled ears; the incomparable DeForest Kelley; James Doohan, George Takei and Nichelle Nichols. Nimoy and Kelley exchange huffy looks like hatcheck girls vying to serve a big tipper, and Shatner is slightly less wooden than in the 1979 *Star Trek: The Motion Picture,* but none of the others actually *does* anything. There is, however, a ripely absurd camp performance by Ricardo Montalban as the maleficent Khan. Passable special effects. Still, the movie is strictly for Trekkies. PG. **24, 33, 72, 80, 104, 111, 205, 225, 231, 305, 408, 410, 423, 426, 450, 517, 519, 529, 531, 541, 567, 573, 602, 606, 616, 625, 628, 651, 656, 663, 664, 701, 706, 714, 719, 722, 732, 744, 750, 751, 775, 791, 796, 807, 811, 829, 852, 862, 878, 884**

THING, THE—(1hr. 48m., '82) Reviewed in this issue. R. **14, 41, 70, 78, 97, 201, 210, 212, 300, 403, 413, 418, 427, 508, 512, 526, 533, 554, 573, 602, 606, 619, 625, 635, 702, 704, 708, 718, 746, 750, 774, 780, 785, 802, 825, 828, 857, 860, 864, 875**

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. **9, 16, 38, 44, 73, 90, 92, 97, 233, 416, 436, 437, 501, 508, 518, 542, 574, 621, 632, 645, 714, 724, 745, 774, 789, 795, 818, 825, 828, 830, 840, 848, 858, 882, 885, 889**

VISITING HOURS—(1hr. 46m., '82) A suspense thriller set in a hospital. With Lee Grant, William Shatner, Linda Purl and Michael Ironside. Dir. Jean-Claude Lord. R. **38, 54, 303**

Revivals

AND NOW FOR SOMETHING COMPLETELY DIFFERENT—(1hr. 22m., '72) An often hilarious collection of blackout skits, animation, commentary, and asides from the marvelous Monty Python performers. Dir. John MacNaughton. **4**

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. **86**

BAMBI—(1hr. 9m., '42) Walt Disney's classic animated feature based on Felix Salten's story of a young deer and his forest friends. G. **20, 42, 44, 204, 212, 300, 413, 420, 511, 518, 526, 533, 541, 548, 554, 609, 613, 621, 640, 643, 658, 731, 735, 758, 800, 813, 825, 841, 849**

BEDAZZLED—(1hr. 47m., '67) An imaginative, colorful, and very funny Faust comedy set, on the wide screen, in modern-day London. Dudley Moore, in top form, is a hapless greasy-spoon counterman who sells his soul to Peter Cook's wry, elegant devil. Almost everything clicks—even Raquel Welch, in a small part as one of the seven deadly sins (guess which). Dir. Stanley Donen. **4**

CITY LIGHTS—(1hr., 21m., '31) There are two movies that make you laugh uproariously till the final moments, then leave you in tears. *The Baker's Wife* is one, and this is the other. Chaplin plays his best tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. **39**

CONFORMIST, THE—(1hr. 55m., '71) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal," and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. **47**

DAY FOR NIGHT—(1hr. 50m., '73) In French, Eng. subtitles. François Truffaut's graceful and amusing movie about the making of a conventional commercial love story (*Meet Pamela*) makes clear exactly why he loves the illusions of art. He plays the director himself, and Jean-Pierre Léaud is the temperamental star. With Jacqueline Bisset and Jean-Pierre Aumont. **47**

FREAKS—(1hr. 4m., '32) Tod Browning's classic which takes place in a circus sideshow where the so-called freaks exhibit a more human and civilized society than the "normal" people who surround them. **788**

FROM HERE TO ETERNITY—(2hrs., '53) Brilliant, gripping Oscar-winning drama of life in the Army barracks in Honolulu, pre-Pearl Harbor. Best scene: Burt and Deb go to the beach. With Burt Lancaster, Montgomery Clift, Deborah Kerr and Frank Sinatra. Dir. Fred Zinnemann. **39**

HENRY V—(2hrs. 14m., '46) A magnificently produced, photographed, and acted version of the Shakespeare play, starring and directed by Laurence Olivier. With Renée Asherson, Leslie Banks and Harcourt Williams. **2**

IF. . .—(1hr. 51m., '68) A masterful film about cruelty and psychological oppression in a traditional British boys' school. With Malcolm McDowell, David Wood, Richard Warwick and Christine Noonan. Dir. Lindsay Anderson. **7**

LIFEBOAT—(1hr. 37m., '44) A drama that takes place entirely on a lifeboat, written by John Steinbeck and directed by Alfred Hitchcock. Unsurprisingly, it gets a little claustrophobic, but the performances, especially Tallulah Bankhead's, are marvelous. Best scene: Hitchcock's cameo appearance. With William Bendix, Henry Hull and John Hodiak. **10**

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. **86**

MODERN TIMES—(1hr. 29m., '36) Chaplin vs. the Machine Age. In this almost perfect satire, Charlie loses the battle against automation, but wins the very young and enchanting Paulette Goddard. **39**

NEXT STOP, GREENWICH VILLAGE—(1hr. 52m., '76) Paul Mazursky here waxes nostalgic over his youth in the Village of the fifties. Larry (Lenny Baker) is a nice Jewish boy surrounded by Village characters and a fierce mother who descends on him with food and lamentations. He's got girl-friend problems and heavy career ambitions too. Funny, and consistently entertaining. With Ellen Greene and Shelley Winters. **7**

NIGHT OF THE HUNTER, THE—(1hr. 25m., '55) Charles Laughton directed this odd, haunting film about two children pursued by a murderer in the rural South. Robert Mitchum brings his creepy charm to the role of the religion-obsessed killer; Shelley Winters is, typically, his victim. **39**

NOSFERATU, THE VAMPIRE (1979)—(1hr. 53m.) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. **4**

TAXI ZUM KLO—(1hr. 32m., '81) In German, Eng. subtitles. The title means *Taxi to the John,* and the hero, Frank Ripploh, who both directed the film and starred in it, is a Berlin schoolteacher who spends his nights cruising the bars and men's rooms of the gay nightworld. With his narrow bearded face and hooked nose, Ripploh looks like a debauched Arabian prince. Berlin is his seraglio, a paradise of endless adventure and erotic discovery. The movie is a bouyant journal of good times, a record of acts, not ideas or sentiments. **16, 97, 657**

THX 1138—(1hr. 28m., '71) The theme of individual against society is given a thoughtful science-fiction treatment in this unusual film. The characters are little more than fleshless symbols, but the effects are sometimes marvelous. With Robert Duvall, Donald Pleasance and Maggia McOmie. Dir. George Lucas. **4**

WORD IS OUT—(2hrs. 15m., '78) A fascinating, informative, poignant, and sometimes irreverently funny documentary. Twenty-six gay men and women talk frankly about their feelings and experiences. Directed by six filmmakers known as the Mariposa Film Group. **7**

THEATER

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Broadway

Previews and Openings

Monday, June 21

CLEAVAGE—A musical about marriage and relationships, with book, music, and lyrics by Buddy and David Sheffield; directed by Rita Sheffield. Nine singer/dancer/actors, accompanied by a 4-man band, perform the work. Title refers to a biblical verse. Previews now prior to a 6/23 opening. Mon.-Sat. at 8, $23-$25; Wed. & Sat. at 2, $20-$23. **Playhouse Theater,** 359 W. 48th (489-9237). 2 hrs., 10 min. All major credit cards.

PLAY ME A COUNTRY SONG—Mary Gordon Murray and Jay Huguely in a new country and western musical which takes place at a Colorado truck stop. Book by Jay Broad; music & lyrics by John Briggs and Harry Manfredini; choreographed by Margo Sappington; directed by Milton Moss. Previews now prior to a 6/27 opening. Preview prices $14-$19. After opening Mon.-Sat. at 8, Sat. at 2, $20-$29; Wed. at 2, $17-$25. **Virginia** (formerly the ANTA Theater), 245 W. 52nd (246-6270). 2hrs., 10 min. All major credit cards.

Tuesday, June 22

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's comedy about an actor and the many women in his life. 6/22-7/14, Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, $21; Sat. at 8, $24. From 7/15, Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

Friday, June 25

SEVEN BRIDES FOR SEVEN BROTHERS—Debby Boone stars in a new musical based on the 1954 film adapted from a 1928 short story by Stephen Vincent Benet. Book by Lawrence Kasha/David Landay. Music and lyrics by Gene de Paul/Johnny Mercer. New songs by Al Kasha/Joel Hirschhorn. With David-James Carroll, Craig Peralta, and Nancy Fox. And as you remember, it's the story of how seven wild unruly brothers in the backwoods of Oregon were tamed. Previews start 6/25 prior to a 7/8 opening. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30; Sat. at 8, $30-$40. **Alvin,** 250 W. 52nd (757-8646). 2hrs., 15 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

THE BEST LITTLE WHOREHOUSE IN TEXAS—Welcome Back! A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Carlyn Glynn as the proprietress. Mon.-Sat. at 8, Sat. at 2, $20-$30. Wed. at 2, $18-$28. **Eugene O'Neill Theater,** 230 W. 49th (246-0220). 2 hrs., 40 min. Credit cards.

BLUES IN THE NIGHT—A musical, conceived and directed by Sheldon Epps, about three women singers (two black and one white) in the 1930s with the action taking place in a sleazy Chicago hotel; starring Leslie Uggams, Debbie Shapiro, and Jean DuShon. Music and lyrics by Harold Arlen, Alberta Hunter, Johnny Mercer, Andy Razaf, Bessie Smith, and Benny Goodman. Tues.-Thurs. at 8, Wed. at 2, $19-$22; Fri. at 8 & Sat. at 7 & 10; Sun. at 3, $21-$24. **Rialto,** Broadway & 43rd St. (354-5247). 2 hrs., 10 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Holly Hunter, Peter MacNicol, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $25-$35; Fri. and Sat. at 8, $27.50-$40, Sat. at 2, Sun. at 3, $22.50-$32.50; Wed. at 2, $20-$30. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $25-$32; Fri. & Sat. at 8, $27.50-$35. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3; Fri. & Sat. at 8, $30-$40; thru 6/30. On 6/30 only, perf. starts at 7 p.m. & the price is $65. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. ●

MASTER HAROLD...and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Zakes Mokae, and Danny Glover. The play is wonderful, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Tues.-Thurs. at 8, Sat. at 2, $17-$27.50; Fri. & Sat. at 8, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

MEDEA—Zoe Caldwell, Judith Anderson, Mitchell Ryan, and Pauline Flanagan in the Robinson Jeffers adaptation of Euripides' play; directed by Robert Whitehead. With Paul Sparer, Don McHenry, Peter Brandon, Harriet Nichols, Giulia Pagano, and Lucien Douglas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18.50-$28.50; thru 6/27. **Cort,** 138 W. 48th St. (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Karen Akers, Taina Elg, Shelly Burch, Anita Morris, and Lilliane Montevecchi. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. From 6/28, Mon.-Wed. at 8, Sun. at 3, Wed. at 2, $20-$32. Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $23-$36. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. Credit cards. ● ●

THE PIRATES OF PENZANCE—Gary Sandy, George Rose, Kaye Ballard, Patrick Cassidy, and Maureen McGovern (from 6/29 Pam Dawber replaces McGovern—for three weeks) in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Mon.-Sat. at 8, Wed. & Sat. at 2; $18.50-$22.50. From 6/28, Mon.-Thurs. at 8, Sat. at 2, $20.50-$22.50; Fri. at 8, Sat. at 7 & 9:45, $22-$24; Wed. at 2, $18.50-$21.50. **Princess,** 200 W. 48th (586-3903).

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THEATER

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Tues.-Sun. at 7:30: $17.50-$20. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (221-6425). 3 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. On 6/29, Raquel Welch takes over the title role for six months. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

ABERCROMBIE APOCALYPSE—Negro Ensemble Company presents Paul Carter Harrison's drama, set in the living room of a mansion and involving the butler/caretaker, a mulatto woman and a mid-twenty-year-old "punk-styled" white man; with Graham Brown, Barbara Montgomery, and Tim Lynch; directed by Clinton Turner Davis. Tues.-Fri. at 8; Sat. at 3 & 8:30; Sun. at 2:30 & 7:30; $9-$14. **Westside Arts Theater,** 407 W. 43rd (757-2410).

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, L.J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Sat. at 8, Sun. at 2:30; $24; thru 7/11. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Curtain-raiser is J.M. Barrie's *The Twelve-Pound Look.* Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50; thru 9/12. **Roundabout Stage Two,** 307 West 26th (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Lois de Banzie, W. H. Macy, Ann McDonough, Pippa Pearthree, Charles Kimbrough, and John Shea; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

A DRIFTER, THE GRIFTER, & HEATHER MCBRIDE—Musical comedy with book and lyrics by John Gallagher, music by Bruce Petsche; directed by Dick Sasso. Tues.-Sat. at 8, Wed. & Sat. at 2; Sun. at 3. **47th St. Theater,** 304 W. 47th (265-0794).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

HERRINGBONE—David Rounds stars in a new musical by Tom Cone, Skip Kennon, and Ellen Fitzhugh; directed by Ben Levit. Rounds plays nine different roles and Skip Kennon acts as piano player on stage. Tues.-Fri. at 8, Sat. at 7, Sun. at 3 & 8; $10-$12. Playwrights Horizons, **Mainstage Theater,** 416 W. 42nd (279-4200).

JANE AVRIL—Jane Marla Robbins's comedy about the dancer who epitomized the belle epoch, with Robbins as Jane and Kevin O'Connor as Toulouse-Lautrec; directed by Albert Takazaukas. Tues.-Fri. at 8, Sun. at 7, Sat. at 7 & 10, Sun. at 3. Preview prices thru 6/21, $7.50. From 6/22, $14-$18. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE LAST LATIN LOVER—Based on Ricardo Halac's play, adapted by Leonard Melfi and Max Ferra, a contemporary comedy delving into the trials and tribulations of a Hispanic-American man, his WASP wife, and his mother. With Rebecca Nelson, Lazaro Perez, and Antonia Rey. Thurs.-Mon. at 8, Sat. & Sun. at 3; $10; thru 6/27. **INTAR,** 420 W. 42nd (279-4200).

THE LEARNED LADIES—Moliere's comedy in a new verse translation by Richard Wilbur, starring Philip Bosco, Rosemary Murphy, and Richard Kavanaugh; directed by Norman Ayrton. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $16-$20; from 6/22. Haft Theater, 227 W. 27th (242-7800).

LIFE IS NOT A DORIS DAY MOVIE—Neva Small, Boyd Graham and Mary Testa in a musical revue with book and lyrics by Boyd Graham music by Stephen Graziano; directed by Norman Rene. And it's all about breaking into show business. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15. **Top of the Gate,** 162 Bleecker St. at Thompson (475-5120).

LIVINGSTONE AND SECHELE—David Pownall's play about the doctor's attempt to convert an African chieftain to christianity; directed by Will Lieberson. Tues.-Sat. at 8, Sat. & Sun. at 3; $8-$12. **Quaigh Theater,** 108 W. 43rd (221-9088).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

THE REGARD OF FLIGHT—Bill Irwin stars in an event that pokes fun at theatrical styles and conventions. Mon., Wed., Thurs.-Sat. at 8, Sun. at 3; $15. **American Place Theater,** 111 W. 46th (247-0393).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

THE SIX O'CLOCK BOYS—Sidney Morris's play, directed by Raymond Homer, starring Vera Lockwood as an aging resident of a welfare hotel. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $10-$15. **Van Dam Theater,** 15 Van Dam St. (675-0498).

TOTAL ABANDON—Larry Atlas's work-in-progress, directed by Jack Hofsiss, is set in the anteroom of a mid-west courtroom and deals with a young man abandoned by his wife and left with his young son. With Jeffrey DeMunn, John Heard, Michael Lerner, and W.B. Brydon. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15; thru 6/27. **Perry St. Theater,** 31 Perry St. (807-0006).

WITH LOVE AND LAUGHTER—Celeste Holm, Wesley Addy, and Gordon Connell in an evening of theater exploring the relationship between men and women through the words of a galaxy of writers and composers. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $12-$14. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

Theater Companies

ADELPHI FESTIVAL THEATER—Henrik Ibsen's *Ghosts,* starring Kim Hunter and Ron Randell; directed by Peter Bennett. Tues.-Thurs. at 8, Wed. at 2:30, Fri. at 8:30, Sat. at 5 & 9, Sun. at 7; $8.75-$15; thru 6/27. **Adelphi University,** Garden City, N.Y. (516-741-2314).

AMERICAN PLACE THEATER—*Serious Bizness:* American Humorists Series presents *Laugh at Lunch,* with David Babcock, Winnie Holzman, Jill Larson, Don Perman in an off-the-wall comedy revue. Tues. & Thurs. at 1, Wed. at noon. $3.50. **Theater,** 111 W. 46th (247-0393).

ATA PLAYWRIGHTS FESTIVAL—Lanie Robertson's *Insanity of Mary Gerard,* 6/16-19. Norman Rhodes's *Malcolm's Muse,* 6/23-26. Debra Millar's *Horizontal Lines,* 6/30-7/3. Bruno Knopka's *Season,* 7/7-10. $4. **ATA Annex,** 314 W. 54th (581-3044).

CIRCLE REPERTORY—Jules Feiffer's new comedy, *Think Piece,* about a woman's efforts to keep from drowning in a sea of trivia; directed by Caymichael Patten. $13-$17.50; thru 7/11 (call theater for specifics). **Circle Rep,** 99 7th Ave. So. (924-7100).

JEWISH REPERTORY THEATER—*Vagabond Stars,* a new musical in English about making it in America in the early 1900s; by Nahma Sandrow, Raphael Crystal, and Alan Poul; directed by Ran Avni. Wed., Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7; $7; thru 6/27. From 6/29, Tues.-Thurs. at 8, Wed. at 2, Sat. at 8:30, Sun. at 2 & 5:30; $10-$12. **YM-YWHA,** 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—Els Joglars, a Catalan theater group from Spain, in *Olympic Man Movement,* directed by Albert Boadella. (In English.) Thru 6/27 at 7:30; Sun. at 3. **La Mama,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—Glenn Close stars in George Moore's *The Singular Life of Albert Nobbs,* adapted and directed by Simone Benmussa, tells of the perfect waiter, who never drinks, smokes, or flirts with the chambermaids. BUT he has a secret. Mon.-Thurs. at 8, Fri. at 7 & 10, Sat. at 3:30 & 8; $16-$18. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15. **Theater Four,** 424 W. 55th (246-8545). (See *Abercrombie Apocalypse* in off-Broadway listing.)

PLAYWRIGHTS HORIZONS—Peter Evans in Jonathan Reynolds' *Geniuses* is a thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Guttierez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Sat. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $10-$12; thru 6/14. At the Mainstage. **Theater,** 416 W. 42nd (279-4200). Moves 6/22 to D. Fairbanks Theater, 432 42nd St. (239-4321).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* Carballido's *Te Juro Juana Que Tengo Ganas* Neil Simon's *El Ultimo Don Juan* in Spanish, in repertory thru June; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victorian Music Hall; Phyllis Craig's *Bargain for Murder, Revenge Is Sweet,* Gaslight and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Barrie Keeffe's *Barbarians,* about three London teenagers, unable to get work, who try to smash their way into a meaningful existence. Thurs.-Sun.; $6; thru 6/27. **Soho,** 19 Mercer St. (925-2588).

TROUPE THEATER—Machiavelli's *Mandragola,* about medieval cuckoldry, in the downstairs theater, Thurs.-Sat. at 8, Sun. at 3; thru 7/4. Bernard Shaw's *Arms and the Man,* about heroism and romance, in the upstairs theater, Thurs.-Sat. at 8, Sun. at 3; $4; thru 7/4. **Troupe,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ATTENDIN' SKELETONS—James Arlington Jones's play about a family's love and hate for each other; directed by Ron Wentz. Thurs. & Fri. at 8, Sat. at 7:30 & 10:30, Sun. at 3 & 7:30; $6, $8; thru 6/30. **Studio R,** 134 W. 28th (675-0006).

BEFORE WE SLEEP—Marjorie Ramirez's play in which a man and a woman compete against each other in a love-hate relationship trying to determine who's stronger. Fri. & Sat. at 8, Sun. at 3; $5; thru 6/27. **Theater 22,** 54 W. 22nd (724-7400).

CAPRICIOUS MARIANNE—Alfred de Musset's play, translated and directed by Pablo Vela, about the infidelity of women (humph!). Thurs. & Fri. at 8:30; Sat. at 7:30 & 10:30; $4; thru 7/10. **9th St. Theater,** 309 W. 9th St. (677-4158).

CHICAGO CITY LIMITS—Musical comedy revues, half set, half created from audience suggestions. Wed. & Thurs. at 8, Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CLASS ENEMY—Revival of Nigel William's play about six boys stranded in a classroom where no teacher dares to venture; directed by Joseph Rose; starring Michael Ornstein. Thurs.-Sat. at 8, Sun. at 2; 6/24-7/18. **18th St. Playhouse,** 145 W. 18th (541-7600).

THE COUNTRY WIFE—William Wycherly's play, directed by Andres Castro. Fri.-Sun. at 8; $5; thru 7/25. **West Side Repertory,** 252 W. 81st (666-3521).

DIVINE HYSTERIA—Anthony Curry's comedy, directed by William Ellis, about the final 24 hours before the end of the world. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$16. **Nat Horne Theater,** 440 W. 42nd (279-4200).

DOUBLE BILL—Political musical comedy revues: *Off the Wall Strikes Back,* Tues.-Fri., Sun. at 9. *Freedom Ain't No Bowl of Cherries,* Thurs. & Sat. at 8. $4; thru 6/29. **Truck and Warehouse,** 79 E. 4th (254-5060).

EAT THE CLOCK—Music revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Fri. & Sat. at 10:30; $6; during June and July. **78th St. Lab,** 236 W. 78th (595-0850).

EVERY MOTHER'S SON—Jeffrey Musmanno's desperate comedy about contemporary, aging masculinity; directed by Susan Trimble. 6/23-27 at 8; $4. **Park Royal Theater,** 23 W. 73rd (787-3980).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM OF THE CITY—Brian Friel's tragicomedy of the troubles in Northern Ireland; directed by Ron Daley. 6/24-27 at 8; $5. **Ten Ten Players,** 1010 Park Ave. (288-3246).

THE FURTHER INQUIRY—Ken Kesey's courtroom comedy fantasy based on a trip the author and his friends took across America in a 1939 International school bus; augmenting the action is the music of the The Grateful Dead; directed by Brandwell Teuscher. Wed.-Sat. at 8; $4; 6/23-26. **American Renaissance,** 112 Charlton St. (869-3981).

THE HAIRY APE—Eugene O'Neill's drama about a man demanding his place in a hostile world; with Anthony Matteo, Andy Murphy, Amy Greenhill; directed by Rob Mulholland. 6/26 at 7; 6/23-25 at 8; $4 (also O'Neill's *Hughie* on Saturdays). **Studio Theater,** 32 Washington Pl. (598-3067).

HOME REMEDIES—Paul Minx's comedy about a mother with acting aspirations, directed by David Irving. Thurs.-Sun. at 8; $4; thru 7/10. **Actors Outlet,** 120 W. 28th (869-3981).

IF THIS ISN'T LOVE—Sidney Morris's romantic comedy, directed by Leslie Irons, about two men who fall in love in the 50s. Thurs., Fri., Sun. at 8:30; Sat. at 7 & 10; $5; thru 7/4. **Shandol,** 137 W. 22nd (869-3981).

KING LEAR—Shakespeare's tragedy; directed by James Jennings. Wed.-Sat. at 8; $5; thru 6/26. **ATA,** 314 W. 54th (580-3044).

THE LADY AOI—Drama written by Yukio Mishima for contemporary Noh-theater and American actors; directed by Kensuke Haga. With Antonia Banewicz, John Mollard, Diane Van Beuren, Brenda Lynx, and Gerri Igarashi. 6/22-26 at 8, 6/27 at 3; $5. **28th St. Playhouse,** 120 W. 28th (869-3981).

MERCENARIES—James Yoshimura's play, directed by Margot Lewitton, which traces the fates of three Americans on a Caribbean Island. Tues.-Sun. at 8, Sun. mat. at 3; $8; thru 6/27. **Interart Center,** 549 W. 52nd (279-4200).

THE MORAL MAJORITY—A multimedia performance piece by the Pandemonium Group dwelling on the question of moral choice; directed by Charles Frederick. 6/25-27, 7/9-11, 16-18 at 7:30. **St. Paul's Chapel,** Columbia University, 116th St. & Bdway (757-5583).

A MURDER IS ANNOUNCED—An Agatha Christie thriller, directed by Martha Farrar. Mon., Thurs.-Sat. at 8, Sun. at 3; 6/24-7/18. **New World Theater,** 219 Second Ave. (674-9414).

MURDER ON THE NILE—Agatha Christie's suspense thriller, directed by Fred Weiss. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 7/11. **Apple Corps Theater,** 601 W. 51st (664-0027).

NICE GIRL—Robert Patrick's play about a small-town woman and her family in 1967 New Mexico; directed by Jonathan Silver. Thurs.-Sun. at 8; thru 6/27. **Theater for the New City,** 162 Second Ave. (254-1109).

THE PROPHETS—Slawomir Mrozek's play about the problems of a ruthless ruler who plans to produce a prophet to control the unruly mob outside his palace. Plus a small satire, *Striptease.* Both directed by Paul Czolczynski. Thru 6/27 at 8 (exc. Sun. at 3 & 7, and 6/22 & 23 which are dark); $4. **No Smoking Playhouse,** 354 W. 45th (OR 9-7575).

REQUIEM POR YARINI—Spanish performances of Carlos Felipe's Cuban tragedy, directed by Doris Castellanos. Fri. at 8, Sat. at 3 & 8, Sun. at 6. **Heckscher Theater,** 1230 Fifth Ave. (757-3260).

TEVYE—*Sholom Aleichem's play about a poor milk*man and his five daughters, performed in Yiddish, with a detailed synopsis in English, performed by the Yiddish Drama Group of Montreal; directed by Dora Wasserman. 6/26 at 8:30, 6/27 at 1 & 4; $8-$12.50. **92nd St. Y,** Lexington at 92nd (427-4410).

WEEDEN, FINKLE & FAY—A comedy revue with an award-winning comedy group, directed by Mark Zeller. Saturday nights in June and July at 8:30; $6. **78th St. Theater Lab.** 236 W. 78th (595-0850).

THE WILDE SPIRIT—One-man show written and performed by Kerry Ashton, showing the many sides of Oscar Wilde. Wed.-Sat. at 8; $5; thru 6/26. **Theatre Off Park,** 28 E. 35th (679-6283).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

GLEN BAXTER—Humorous drawings using cartoon characters, thru 7/2. Jacobson/Hochman, 24 W. 57th (581-8346).

BARTON BENES—Archives and collections, thru 7/3. Markel, 50 W. 57th (581-1909).

CHRISTOPHER BOLLINGER—Kinetic sculpture, thru 7/3. Katzen, 11 E. 57th (759-6292).

STANLEY BOXER/DAVID HOCKNEY—Thick impasto strokes of luscious color/Portraits, figures composed of a mosaic of Polaroids. Thru 6/25. Emmerich, 41 E. 57th (752-0124).

FRANCO CIARLO—Death and rebirth in colored, translucent sheets of gauze, thru 7/3. Iolas-Jackson, 52 E. 57th (755-6778).

WILLARD DIXON/PETER LOFTUS—Large-scale, panoramic northern California landscapes/Close-up, textural landscapes. Thru 6/30. Fischbach, 29 W. 57th (759-2345).

JACK EARL—New ceramic sculpture including portraits, thru 6/29. Portnoy, 56 W. 57th (757-0461).

YOYO FRIEDRICH/ALAN VEGA—An invitational. Thru 6/30. Gladstone, 41 W. 57th (758-6765).

SHEILA GARDNER—Paintings for the first time in New York City, thru 6/30. Tatistcheff, 38 E. 57th (888-1599).

FRANK GEHRY—Models and drawings by this California architect plus "rough edges" furniture, thru 7/13. Protetch, 37 W. 57th (838-7436).

HAROLD GREGOR/IDA LORENTZEN—Works on paper/Paintings. Thru 6/23. deNagy, 29 W. 57th (421-3780).

HITCH LYMAN/ST. CLAIR SULLIVAN—Watercolors of Greece and Turkey/Dancing figures in oils. Thru 6/30. Kornblee, 20 W. 57th (586-1178).

ELIE NADELMAN—100th anniversary of this elegant, sophisticated sculptor, thru 7/1. Zabriskie, 29 W. 57th (832-9034).

MIMMO PALADINO—Delicate monochromatic drawings using personal symbols, thru 6/30. Multiples, 24 W. 57th (755-3520).

SUSAN RODGERS—Delicate metal sculpture and the picture plane, thru 6/26. Touchstone, 29 W. 57th (826-6111).

JOHN TERELAK—Contemporary American Impressionist landscapes, thru 6/30. Grand Central, 24 W. 57th (867-3344).

Madison Avenue and Vicinity

KAREL APPEL—Whimsical hand-painted sculpture, acrylics on embossed paper, lithos, thru 7/3. Rolly-Michaux, 943 Madison (535-1460).

RICHARD BRITELL—Architectural frescos, thru 7/16. Staempfli, 47 E. 77th (535-1919). Mon.-Fri. 10-5:30.

PAULA BUCKWELL—English realist interiors and portraits, thru 6/25. Pfeifer, 825 Madison (737-2055).

JOSEPH CORREALE—Realist still lifes in watercolors, graphics, thru 7/2. Felice, 141 E. 56th (752-7567).

ROBERT DONLEY—Social statements in multiple view, naive perspectives, some of New York City, thru 7/30. Knowlton, 19 E. 71st (794-9700).

GEORGE EISLER—Drawings illustrating Isaac Bashevis Singer's New York, thru 6/25. Austrian Institute, 11 E. 52nd (759-5165). Mon.-Fri. 10-5.

ANDREA GILL—Figurative and architectonic ceramic vessels, thru 7/10. Elements, 766 Madison (744-0890).

SHEILA GIRLING—Bold color, shape, and ground abstractions, thru 6/30. Acquavella, 18 E. 79th (734-6300).

DANA GORDON—Landscape memories and metaphors in oils, thru 6/26. Ericson, 23 E. 74th (737-6155).

DON GUMMER—An abstract stone, steel, and marble sculpture, thru 8/15. Seagram Plaza, 375 Park (572-7379).

SHIRLEY HENDRICK—Gorillas in ironic situations, thru 7/16. Monsalve, 126 Fifth (675-8921).

MARGIE JERVIS AND SUSIE KRASNICAN/TOM MCGLAUCHLIN—Flat, cut, and fused sheet glass sculpture/Prism cut vessels in glass. Thru 6/30. Heller, 965 Madison (988-7116). Mon.-Sat. 11-6.

DOUGLAS MAZONOWICZ—Serigraphs of prehistoric cave paintings, thru 6/30. Prehistoric Art, 220 Fifth (689-7518).

MARGARET PRIEST—Meticulous architectural fantasies, thru 7/9. Waddington, 1044 Madison (861-0600).

EDWARD SCHMIDT—Recent paintings and drawings, thru 7/16. Schoelkopf, 825 Madison (879-4638). Mon.-Fri. 10-5.

KATSUKAWA SHUNSHO (1726-1793)—The Kabuki in woodblock prints, thru 7/31. Ronin, 605 Madison (688-0188).

HAYDN STUBBING—Abstracted mood landscapes, thru 6/26. Davidson, 43 E. 78th (734-6702).

RANDALL TIMMONS—Recent paintings, thru 6/30. Lerner-Heller, 956 Madison (861-9010).

SoHo

BENNETT BEAN/C. ANDREE DAVIDT—Painterly vessels in ceramic/Metal constructions. Thru 6/27. Heller, 71 Greene (966-5948).

GARTH BENTON—Surrealist situations, thru 6/27. Jack, 138 Prince (966-4235).

CORAL BOURGEOIS—Flashing lights, cut-out figures contained in glass enclosures, thru 7/3. Inroads, 150 Mercer (226-6622).

RONALD BOVARD/DOMINICK LOMBARDI—Iconic landscapes/Tortured couples, distorted cities. Thru 7/1. Westbroadway, 431 W. Broadway (966-2520).

PAUL BRASLOW—Abstract sculpture, thru 6/25. Weston, 149 Mercer (226-4141).

TROY BRAUNTUCH/MATT MULLICAN—Shadowy photographic drawings/Drawings, signs, and banners. Thru 6/30. Boone, 420 W. Broadway (966-2114).

PAUL CAMPBELL/PETER HILL—Assembled still lifes in mono-tinted black-and-white photos/Two-tone compositions in pastel oil colors on geometrical plywood constructions. Thru 6/26. 49th Parallel, 420 W. Broadway (925-8349).

DALE CHIHULY/ITALO SCANGA—"The Macchia Series" in glass/A new series of sculpture. Thru 6/26. Cowles, 420 W. Broadway (925-3500).

KRISTA COLLINS—Abstract expressionistic monoprints, thru 7/19. Vorpal, 465 W. Broadway (777-3939).

ALVARO GARCIA—Writhing expressive figures in large format, thru 7/3. Cayman, 381 W. Broadway (966-6699).

JUAN GONZALEZ/BILL MARTIN—Portraits or self-portraits in landscapes or interiors/Tondos of magical details of rock crystals, honeycombs in landscapes. Thru 7/9. Hoffman, 429 W. Broadway (966-6676).

KEITH HARING/DENNIS OPPENHEIM—Altered posters of Elvis and Marilyn/A hallucinating structure using colliding particles emitted by rockets. Thru 6/26. Bonlow, 150 Greene (925-4482).

DIANE KAISER—Recent sculpture and wall reliefs, thru 6/23. Soho 20, 99 Spring (226-4167).

ELAINE NORMAN/MICHAEL PHILLIPS—Pencil colored photos/Expressionist canvases. Thru 6/30. Marino, 489 Broome (431-7888).

BILL TARR—Large scale tree sculptures in a forest environment, small bronzes, thru 6/30. Gallery, 112 Greene (966-3864).

Other

CONNIE BECKLEY—A performance/time machine installation, 6/22-7/9. NY Chamber of Commerce, Great Hall, 65 Liberty (619-1955). Tues.-Fri. 11-3.

HAROLD CLEWORTH/BILL STAHL—American cars of the 50's in paintings/LaserColor photographic images of speed. Thru 7/10. l'art et l'automobile, 354 E. 66th (772-1665). Mon.-Fri. 11-7pm, Sat. til 5.

MARY ELLEN DOYLE—Architectural images in watercolors, thru 6/30. New School, 66 W. 12th (741-5687). Mon.-Fri. 10-5.

CHARLES FAHLEN—"Crouching Dogs," a large sculpture, thru 8/30. Hammarskjold Plaza Sculpture Garden, 2 Hammarskjold Pl (861-3115).

JACQUELINE FREEDMAN/MEL KATZ—Primitive dwellings of the southwest as inspiration/Polyester over wood wall sculpture. Thru 6/26. Foundations, 80 Warren (233-5376).

MEREDITH GANG—"Traffic Frieze," a continuous bas-relief, thru 7/17. Outdoor display cases, Eighth between 53rd and 54th (289-2508).

ANNE KELLOGG—Watercolors and drawings of the nude, thru 6/27. Focal Point, 278 City Island Avenue, City Island (885-1403).

WILLIAM KING—"Stop World War III," a metal sculpture, thru 7/9. Hammarskjold Pl, First and 47th (228-0450).

JAMES M. MARTIN—Frozen figures against glass and steel buildings, thru 6/25. Fields, 60 Grand (966-5533).

NGUYEN QUYNH—Subtle oils and watercolors, some with Oriental themes, thru 7/27. Noho, 542 LaGuardia Pl (473-9619).

WARREN TANNER—Paintings and works on paper, thru 7/17. MOA, 18 W. 55th (582-5830).

GROUP SHOWS

57th Street

ADLER—37 W. 57th (980-9696). Tues.-Fri. 11-5. Canright, Clough, Dudley, Way, 6/22-7/30.

DEL RE—41 E. 57 (688-1843). American and European works from the gallery's collection, thru 7/31.

DENAGY—29 W. 57th (421-3780). Gallery artists plus ceramics by Rosenblatt, 6/26-7/30.

DEUTSCH—20 W. 57th (765-4722). Blackburn, Carter, Maurer, thru 6/26.

ESMAN—29 W. 57th (421-9490). Intimate wall relief landscapes by Bowen; mouths, tongues, eyes by Evans; distorted creatures by Hafftka, thru 7/2.

FITCH-FEBVREL—5 E. 57th (688-8522). Belle Epoque Women by Legrand, Raffaelli, Tissot, Villon, thru 7/30.

GETLER/PALL—50 W. 57th (581-2724). Prints published by ULAE including Dine, Frankenthaler, Johns, Steinberg, 6/22-7/30.

GRUENEBAUM—38 E. 57th (838-8245). Mon.-Sat. 9:30-5:30. Members Cavallon, Gechtoff, Vicente, thru 7/31.

HABER THEODORE—29 W. 57th (752-3338). Eight in clay, thru 6/26.

HAMILTON—20 W. 57th (765-5915). Rotating members, thru 7/30.

HAMMER—33 W. 57th (644-4400). 19th and 20th century European and American paintings, thru 9/15.

HEIDENBERG—50 W. 57th (586-3808). Baber, Bonnard, Edelmann, Moore, Pissarro, Vuillard, thru 7/30.

KENNEDY—40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30. Central Park in paintings by Sheets and Wright, thru 7/30.

LUMBARD—38 E. 57th (421-3494). Studies for major works by ten contemporaries, thru 7/31.

MARLBOROUGH—40 W. 57th (541-4900). Mon.-Fri. 10-5:30. Seventeen including Chia, Clemente, Salle, Schnabel, thru 7/9.

MIDTOWN—11 E. 57th (758-1900). Mon.-Fri. 10-5:30. The American scene by Bishop, Etnier, Cadmus, Prestopino, thru 7/30.

OSCARSSON HOOD—41 W. 57th (750-8640). Tues.-Fri. 12-5:30. New works by Haerer, Mayocole, Willis, thru 6/26.

PACE—32 E. 57th (421-3292). Mon.-Fri. 9:30-5:30. Paintings and drawings by Close, Dine, Dubuffet, Rothko, sculpture by Nevelson, Noguchi, 6/25-7/30.

ROSENBERG—20 W. 57th (757-2700). Gabos, Gerard, Kurz, thru 7/9.

SACHS—29 W. 57tn (421-8686). Tues.-Fri. 10-5:30. New talent by Allen, Berolzheimer, DiSalvo, Horii, 6/26-7/16.

SIGNS—37 W. 57th (752-0273). Mon.-Fri. 11-5:30. Bolivian artists, thru 6/30.

SUMMIT—101 W. 57th (586-6734). New York cityscapes by Lozowick, Rose, Salemme from the 30's and 40's, thru 6/25.

SUTTON—29 W. 57th (888-0638). Mon.-Sat. 10-5:30. Hammond, Marcus, Trieff, Werner, thru 8/30.

ZARRE—41 E. 57th (752-0498). Daphnis, Pereira, Sawka, Von Wiegand, thru 7/31.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). New talent in printmaking, thru 6/25.

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. Avery, Burchfield, Demuth, Hassam, Henri, O'Keeffe, thru 7/2.

ARSENAL—Central Park, Fifth at 64th. Mon.-Fri. 9:30-4:30. Animals in works on paper and paintings by Charmoz, Smith, thru 6/30.

BORGENICHT—724 Fifth (247-2111). "Natural History" by Cooper, Fekner, Ladda, von Dalen, thru 7/3.

DAIRY—Central Park, 65th between Zoo and Carousel (397-3156). *New Yorker* Magazine covers depicting Central Park, thru 8/30.

DAVIS & LANGDALE—746 Madison (861-2811). Mon.-Fri. 10-5. 100 ceramic objects by 45 contemporary Danish potters, thru 7/9.

GALERIE METROPOL—927 Madison (772-7401). Tubular steel furniture by Bauhaus members, Breuer, Le Corbusier, Stam, thru 7/3.

GRAHAM—1014 Madison (535-5767). Large scale visions, inner landscapes by Abrams, Gardner, Hertzer, others, thru 6/25.

INTERNATIONAL RUNNING CENTER—9 E. 89th (860-4455). Mon.-Fri. 10-9pm, Sat. 10-5, Sun. 10-3. 60 contemporary artists paint runners; including Katz, Neel, Nice, thru 7/4.

KRAUSHAAR—724 Fifth (307-5730). Mon.-Fri. 10-5. 20th century American paintings and sculpture, New York City in graphics, thru 8/30.

LABOETIE—9 E. 82nd (535-4865). Art of the Bauhaus, thru 6/30.

LEFEBRE—47 E. 77th (744-3340). Gallery artists, thru 7/1.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Man and beast in Egyptian artifacts, thru 7/30.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Nature in 19th and 20th century works by Bricher, Church, Inness, Marsh, Paxson, Tittle, 6/22-9/30.

MATIGNON—897 Madison (628-6886). Eastern European expressionists, constructivists from between 1918 to 1939, thru 6/30.

MILLER—724 Fifth (246-1625). Landscapes by Amenoff, Bourgeois, deKooning, Garet, Guston, O'Keeffe, thru 7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). Tues.-Sun. 12-5. Masterpieces of American still life by Peale, Peto, Roesen, thru 7/4.

PAYSON WEISBERG—822 Madison (249-1666). Americans view America in late 19th century to contemporary artists including Bricher, Pollan, Potthast, thru 7/15.

PERLS—1016 Madison (472-3200). 33 oils by Archipenko, Braque, Chagall, Gris, Pascin, Picasso, thru 6/25.

SEAGRAM—375 Park (4th fl) (572-7379). Mon.-Fri. 10-4. New York City by Abbott, Bacon, Estes, Feininger, Haas, Hopper, Marsh, thru 7/22.

SEGOURA—58 E. 79th (734-0734). Mon.-Fri. 10-5. From Watteau to David including French artists Boucher, Rigaud, Vernet, thru 6/25.

SHEPHERD—21 E. 84th (861-4050). 19th century European drawings, paintings, watercolors plus window light studies in new works on paper by Ho Cheng, thru 7/17.

SIEGEL—29 E. 73rd (288-9200). The human figure by Abrons, Blyn, Craven, Munch, thru 7/3.

STONE—48 E. 86th (988-6870). Paintings by McLaughlin, Mingus, Sultz, thru 6/29.

TERRY-ENGELL—22 E. 76th (535-9800). 17th century Dutch and Flemish paintings, French 19th century works including Fantin-Latour, thru 8/30.

URDANG—23 E. 74th (288-7004). A ten year survey of works from their collection, thru 6/30.

WALTER—1015 Madison (249-8518). Tues.-Fri. 1-5. Red abstract accents, thru 7/10.

Soho

CALDWELL—383 W. Broadway (966-6500). Paintings by Diddato, Grad, Howard, Yang, thru 6/30.

CONCORD—451 Broome (925-2994). Pleasures and pastimes by Calderaro, Fischl, Hall, Sherwood, Sigler, thru 6/26.

COOPER—155 Wooster (674-0766). Mon.-Fri. 10-5. Changing group exhibits, thru 8/31.

FELDMAN—31 Mercer (226-3232). "The Atomic Salon," over thirty artists on the theme of nuclear war, thru 6/30.

HUTCHINSON—138 Greene (966-3066). Major works by gallery artists, thru 7/31.

NAIFS ET PRIMITIFS—172 Prince (925-0918). Naive cats by sixteen French artists, thru 7/20.

SEMAPHORE—462 W. Broadway (228-7990). Colescott, Freeman, Schwartz, thru 7/31.

SOHO CENTER—114 Prince (226-1995). Collage and paint by Forsell, symbols in a theatrical environment in acrylics by Wall, layered oils by Wong, large people by Wye, thru 7/24.

SOLOMON—392 W. Broadway (925-1900). Africano, Baj, Clemente, Kushner, thru 6/30.

SPRING STREET ENAMELS—171 Spring (431-8151). Tues.-Sun. 12-6. Glass invitational featuring ten artists, thru 8/15.

THORP—419 W. Broadway (431-6880). Strong personal visions by Barth, Feinstein, Lees, True, thru 7/30.

WARD-NASSE—178 Prince (925-6951). Stone and welded metal sculpture by Lander, touch in light and space by Draughon, others, thru 7/8.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). Mon.-Fri. 12-6. African art as inspiration for modern art, thru 6/30.

ART GALAXY—262 Mott (966-0426). Eight abstractionists, thru 6/30.

ARTISTS SPACE—105 Hudson (226-3970). Facades, landscapes, and interiors by Evans, Giuntini, Melamed, thru 7/17.

BOUCKAERT—100 Hudson (925-6239). Sculpture stanzas and fragments by Ford, Mischak, Pappas, thru 6/30.

CADEN—180 Duane. Tues.-Sun. 1-6. Women in the Arts including Bisso, Brown, Diskin, Jablin, Soller, thru 6/27.

CENTRAL PARK SOUTH OUTDOOR ART—Central Park South at Sixth and 59th. An open-air promenade of arts, crafts on north sidewalk, 6/26, 27; 7/17, 18; 8/21, 22.

FREIDUS—158 Lafayette (925-0113). Albers, Gibbons, Logis; three sculptors over five years, thru 7/31.

GIBSON—205 E. 78th (772-2332). Ten Americans, Acconci, Beckley, Oppenheim, thru 6/25.

INTERART—549 W. 52nd (246-1050). Architectural ceramics, thru 6/26.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Woodblock prints, ink paintings by Munakata (1903-1975), thru 7/31.

JUST ABOVE MIDTOWN—178 Franklin (966-7020). How artists support themselves including Aptekar, Dawson, Norton, Old, Veneto, thru 7/3.

OIL & STEEL—157 Chambers (964-1567). Contemporary paintings and sculpture from 1950 to 1981 including Heizer, Jensen, Leslie, thru 6/30.

Photography

HARRY BENSON—Photo journalism, thru 6/30. Soho International, 599 Broadway (431-1944). Wed.-Sun. 11-6.

EDOUARD BOUBAT—Over 100 images from the early 40's to the present in France, thru 7/16. Witkin, 41 E. 57th (355-1461).

CENTRAL FALLS—478 W. Broadway (533-9481). Kiss, Pagliuso, Pino, Strongwater from *Interview* Magazine with people from the arts, Cage, Foster, Kinski, Mastroianni, 6/22-7/18.

ROGER CORBEAU—Stills from movies, 1932 to 1982, thru 6/25. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8pm, Fri. 10-5:30, Sat. 10-1:30.

MIKE DISFARMER—Portraits taken in Heber Springs, Arkansas in the 40's, thru 7/2. Staley. Wise, 111 Wooster (431-7292).

MITCH EPSTEIN/LEON LEVINSTEIN—India in 1981 and "Annie" on location/Vintage New York City. Thru 7/2. Light, 724 Fifth (582-6552).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Fri. 12-8 pm, Sat., Sun. 12-6. 19th and early 20th century photos from India, thru 7/4.

SANDRA IVANY—Morocco, thru 7/30. Camera Club of NY, 37 E. 60th (223-9751).

TONY LEONARD—The thoroughbred world, thru 6/30. Nikon House, 620 Fifth (586-3907).

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8pm, Fri. 12-4. 50 photographers including Abbott, Attie, Cartier, Leipzig, Smith, thru 9/12.

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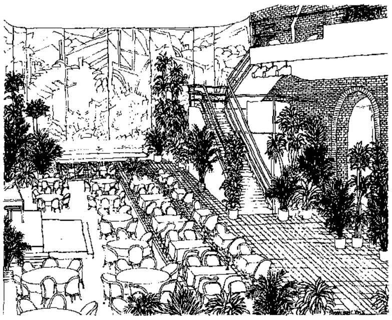

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ART

NEIKRUG—224 E. 68th (288-7741). Wed.-Sat. 1-6. "Rated X," by Brandt, Cox, Kertesz, Muybridge, Sandor, thru 7/31.

CAS OORTHUYS (1908-1975)—Amsterdam during 1944-45, thru 7/9. Prakapas, 19 E. 71st (737-6066).

JOHN PHILLIPS—French faces and places from 1937 to 1950, thru 6/30. French Cultural Services, 972 Fifth (570-4443). Mon.-Fri. 10-5.

PHOTOCOLLECT—740 W. End Avenue (222-7381). Tues.-Sat. 1-5. Italian landscape and architecture dating from the late 1850's to the 1890's by Alinari, McPherson, Ponti, Lombardi, Salviati, thru 7/10, (then by appt.)

THURMAN ROTAN—New York architecture, World Fairs, thru 6/30. Books & Co., 939 Madison (288-1827). Mon.-Sun. 10-7pm.

RICHARD SANDLER—Manhattan street scenes in black-and-white, thru 7/15. Popular Photography, 1 Park (725-3785). Mon.-Fri. 9-5.

SOHO PHOTO—15 White (226-4265). Afghanistan today; still lifes by Rosenberg, Montauk storm by Sussman, thru 7/9.

ROBERT VAVRA—Horses, bulls, and people in Spain, 6/22-7/18. T.R.'s, 780 Seventh (765-6975).

BARRY WINIKER—Ten of the world's modern luxury liners, thru 9/15. Seamen's Church Institute, 15 State (opposite Battery Park) (269-2710).

HOPE HERMAN WURMFELD—Mothers and daughters, thru 7/3. Ledel, 168 Mercer (966-7659).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $2.50; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... Ernest Thompson Seton: Naturalist, Artist, and Writer... Champions of American Sport; thru 6/27.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. Alberto Burri: The Voyage; thru 7/5... String Quartet: An Installation by Patrick Ireland; thru 7/25... Marquetry Furniture; thru 9/26... Brooklyn Before The Bridge; thru 6/30... The Emily Winthrop Miles Collection of Wedgwood... Discovering the Maya: Photographs by A.P. Maudslay; thru 8/29... New Talent: including Bloch, Cleto, Klein, & others; thru 8/1.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. The American Landscape; thru 7/18... The Jacquard Loom: Recent Experiments; thru 8/22... Basketry: Tradition in New Form; thru 8/22... The Column: Structure and Ornament; thru 8/22... Button, Button; 6/22-8/22.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Wed.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. Rembrandt Etchings; thru 6/27.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries; thru 7/25... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru 7/25... Indelible Images: Photographs by Sally Soames and Mark Berghash; thru 8/29... Fragments of Greatness Rediscovered: Nine Centuries of the Jewish Experience in Poland; thru 8/15... Torah Ornaments by Moshe Zabari; thru 8/29... Jewish Themes/Contemporary American Artists; thru 9/12... Israel in Antiquity.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 9/5... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... A Homage to George Bellows: Lithographs with Selected Drawings and Paintings; thru 7/4... Seventeenth Century French Drawings and Prints from the Museum's Collections; thru 8/22... Works of Art in Glass... France in the Golden Age: Seventeenth Century French Paintings; thru 8/22... Rodin's Gates of Hell; thru 3/6... Continental Silver; thru 9/5. **The Cloisters,** Fort Tryon Park: Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. The Art of the French Illustrated Book, 1700-1914; thru 7/31... Carolingian and Romanesque Illuminated Manuscripts; thru 7/31.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19... The Chalk Menagerie; thru 9/19... The Art of Scherenschnitte; thru 9/19.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Bard on Broadway: Shakespeare on the New York Stage; thru 9/6... Architectural New York; thru 9/12... Dolls Magic Journey; thru 9/6... Noah's Arks, and other Animals; thru 9/6.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Giorgio de Chirico; thru 6/29... Selections from the Permanent Collection; thru '83... For 25 Years: Prints from ULAE; thru 9/7.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. F.D.R.: A Centennial Exhibition; thru 7/3... Grand Central Terminal: City Within the City; thru 9/13... Cast with Style; thru 10/17.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenarians: Virginia Woolf and James Joyce; thru 6/30... Joyce's Dublin: Fadographs of a Yestern Scene; thru 6/30... Melville, Whitman and New York; thru July... Golden Age of the Private Press; thru August... Redouté: The Rembrandt of Roses; thru August... The Tōkaidō Road: thru 8/12. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Jooss; thru 8/28... Igor Stravinsky: A Centennial Exhibition; thru 9/25.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 7/18... Arthur Leipzig: Photographs of Jewish Life Around The World; thru 8/1... Harold Bruder: The Vault Series; thru 8/1... Pastel Society of America; thru 6/27.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Nam June Paik; thru 6/27... Abstract Drawings, 1911-1981; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/23, 24 at 10 & 2; Important Chinese & Japanese Works of Art. On view from 6/18. 6/26 at 10: English & Continental Furniture. On view from 6/19. **East,** 219 E. 67th St. (570-4141). 6/22 at 10: Furniture, Paintings, Prints, Oriental Works of Art, & Decorations. On view from 6/18.

DOYLE—175 E. 87th St. (427-2730). 6/23 at 10: American, English & Continental Antique & Reproduction Furniture, Decorative Objects, Paintings, Silver, & Rugs. On view from 6/19.

PHILLIPS—867 Madison Ave. at 72nd St. (570-4830). 6/22 at 2: Fine Antique & Modern Jewelry. On view from 6/19. **525 E. 72nd St.** (570-4842). 6/24 at 10: English & Continental Furniture, Decorations, & Ceramics. On view from 6/19. 6/24 at 6:30: Lead Soldiers & Military Miniatures. On view from 6/19.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 6/23 at 2: Modern Paintings, Drawings, & Sculpture. On view from 6/19. 6/23 at 10:15: Contemporary Paintings, Drawings & Sculpture. On view from 6/18. 6/24 at 10:15 & 2, 6/25 at 2: 19th & 20th Century Prints, Contemporary, American, English & French Decorative Prints, & Old Master Prints. On view from 6/19. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. 1-7 Tues.-Sat. 9:30-5. Mon. by appt. 9:30-1. 6/23 at 9:30 & 2, 6/24 at 1: Sotheby's Arcade Auction. On view from 6/19. 6/24 at 10:15 & 2: Chinese Ceramics, Works of Art, & Paintings. On view from 6/19. 6/25 at 10:15 & 2: Fine Printed Books. On view from 6/19. 6/25 at 10:15 & 2: Fine & Important Chinese Snuff Bottles from the Collection of Bob C. Stevens, Part III. On view from 6/19. 6/26 at 10:15 & 2: European Ceramics, French & Continental Furniture, Decorations & Clocks. On view from 6/19.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (580-9830). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, June 21

CAROLYN KIMBALL, soprano, with pianist Jan Holmquist. Brahms, Tchaikovsky, Mexican songs, others. Alice Tully Hall at 8. $6, $8.

WILLIAM KELLY, pianist. Liszt, Bach, Chopin, Beethoven. Carnegie Recital Hall at 8. $4, $6.

WIDESPREAD JAZZ ORCHESTRA—Citicorp outdoor plaza at 12:30. Free.

BARBARA KELLER/LOIS FEINBERG—Piano music for four hands by Franck, Rachmaninoff. St. Paul's, Broadway at Fulton St., at 12:10. Free.

NEW YORK CITY BRASS—Trinity Church Noonday Cafe, Broadway and Wall St., at 12:30. Free.

Tuesday, June 22

NEW YORK CITY GAY MEN'S CHORUS, Gary Miller directing; mezzo-soprano Jane Shaulis. Brahms's *Alto Rhapsody,* world premieres of works by Susa and Hampton, Adler and Hagemann. Alice Tully Hall at 8. $10, $12.50.

THE WESTERN WIND—"Tales of Two Cities." Banchieri's *The Boat From Venice to Padua* and Bolcom's *Satires for Madrigal Group.* Performing Garage, 33 Wooster St. (724-2800). Supper at 7, performance at 8. $12.

SPECTRA—Dance, music, poetry: "Rage to Order." Works by Bach, Stevens, Beals, others. St.Peter's Church, Lexington Ave. and 54th St., at 9. $6.

JACQUELYN HELIN, pianist. Debussy, Beethoven. Trinity Church, Broadway at Wall St., at 12:45. Free.

JANE GETTER, guitarist/**GENE TORRES,** bassist, with poet Andy Potter. Trinity Church Noonday Cafe, Broadway at Wall St., at 1:30. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. Free.

Wednesday, June 23

GORDON LIGHTFOOT/TOM CHAPIN—Dr. Pepper Music Festival opener. Pier 84, 45th St. and Twelfth Ave. on the Hudson (249-8870), at 7:30. $7.

THE WESTERN WIND—See 6/22.

MAXENE ANDREWS—Rockefeller Center Channel Gardens, off Fifth Ave., 49th-50th Sts., at 5. Free.

FEDERAL MUSIC SOCIETY, John Baldon conductor; soprano Debra Dean, tenor Darrel Lauer, baritone James Jovore. Military band music, operatic airs, dances, cotillions—with authentic instruments, costumes. Loeb Student Center, LaGuardia Pl. and Washington Square South, at 6:30. Free.

GALT MACDERMOT/NEW PULSE JAZZ BAND—Intar Theater, 420 W. 42nd St. (695-6134), at 9. $5.

DAVID KRIEGER, cellist. Federal Hall, 26 Wall St., at 12:30. Free

ALVIN THOMAS JAZZ BAND—World Trade Center Plaza at 12:15. Free.

GUGGENHEIM CONCERT BAND, Ainslee Cox conducting. Elgar, Handel, Sullivan, Grainger, et al. Damrosch Park, Lincoln Center, at 8. Free.

MARILYN GIBSON, violinist, with pianist David Holzman, cellist Maureen Hynes. Beethoven, Wieniawski, Brahms. 137 Greene St., at 8. $5.

MCNEIL ROBINSON, organist. Bach, Dupré, Franck, Robinson. Church of St. Mary the Virgin, 145 W. 46th St. (869-5830), at 8. Contribution.

EDDIE BONNEMERE TRIO—Jazz. Citicorp Atrium at 6. Free.

REJOUISSANCE—Flute, violin, cello. Trinity Church Noonday Cafe, Broadway and Wall St., at 12:30. Free.

NEIL LARRABEE, pianist. Chopin music. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. Free.

JOAN BAEZ—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $13.75.

Thursday, June 24

ASHFORD & SIMPSON/PATRICE RUSHEN—Radio City Music Hall, Sixth Ave. and 50th St., at 7:30 and midnight. $12.50-$17.50.

TOMMY FLANAGAN, jazz pianist. Merkin Concert Hall at 8. $7.50.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. Gershwin, Dvorak, Offenbach, et al. Damrosch Park, Lincoln Center, at 8. Free.

NYC GAY MEN'S CHORUS—See 6/22.

THE WESTERN WIND—See 6/22

JERRY BRAINARD, organist. Bach's *The Art of the Fugue* (complete). St. Paul's Chapel, Columbia, Broadway and 116th St., at 8. Free.

WESTMINSTER RINGERS—Handbell choir, Tom Roberts conductor. Carnegie Recital Hall at 8.

THE HOPEWELL CONSORT—Music by Senfl, Mainero, Lassus, Dowland. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

LYNN HANEY, folk and blues singer. Trinity Church Noonday Cafe, Broadway at Wall St., at 12:30. Free.

BARGEMUSIC CHAMBER PLAYERS—Beethoven, Mendelssohn. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, June 25

KOOL JAZZ FESTIVAL—(For information: 787-2020.) Sheraton Hotel Forum Room at 5: pianist Art Hodes. $5. . . Carnegie Hall at 7 and 10:30: Benny Goodman, Lionel Hampton, Teddy Wilson, with Panama Francis and the Stan Getz Quartet. $12.50-$25. . . Avery Fisher Hall at 8: McCoy Tyner, Freddie Hubbard, Elvin Jones, Ron Carter, with the Max Roach Double Quartet (world debut). $12.50-$17.50.

TERI LYNE CARRINGTON JAZZ QUARTET—Citicorp Outdoor Plaza at noon. Free.

ANDREW ASCH, composer (N.Y. debut), with his *Five by Seven,* for string quartet and piano. Violinist Richard Rood, violinist Denise Rood, violist Karl Bargen, cellist Loretta O'Sullivan. Carnegie Recital Hall at 8. $7.50.

SPLIT ENZ/DURAN-DURAN—Rock concert. Dr. Pepper Music Festival, Pier 84, Twelfth Ave. and 45th St. on the Hudson River (249-8870), at 7. $7.

WESTERN WIND—$15. See 6/22 for other details.

CAYENNE JAZZ DIXIELAND BAND—Trinity Church Noonday Cafe, Broadway at Wall St., at 12:30. Free.

GUGGENHEIM CONCERT BAND, Ainslee Cox conducting. Willson, Herbert, Kern, Berstein, others. Damrosch Park, Lincoln Center, at 8. Free.

THIAGO DE MELLO & AMAZON/BRAZILIAN SOUNDS, PLUS—Jazz at Summerpier, South Street Seaport, at 8. Free.

GOTHIC CONCERT, with Jaap Schroeder, Nelva TeBrake; Myron Lutzke; harpichordist Elaine Thornburgh. St. James Chapel, Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 8. $5.

JAMES THEOBALD, ANDREW BOLOTOWSKY, flutists/**BRUCE SMITH,** percussionist. Works by Mr. Theobald, including a premiere. Anichini Gallery, 7 E. 20th St. (982-7274), at 8. $5.

ANA CELIA, with Jose Pascual and Raices Latinas dance group. Salute to Santo Domingo and Latin America. Symphony Space at 8. $7.

JOHN STOVER, guitarist. American Institute of Guitar, 204 W. 55th St., at 8. $2.

MUSIC LIVE—$3. See 6/22 for other details.

DICK HYMAN, pianist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St., at 12. $3.

KEN PERLMAN, singer-banjoist-guitarist. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

Saturday, June 26

KOOL JAZZ FESTIVAL, in town (for information: 787-2020). Sheraton Hotel Forum Room at 5: Anne Marie Moss, songs. $7.50. . . Carnegie Hall at 8: Three Faces of Nancy, with Nancy Wilson and Joe Williams, with Nat Adderley, Eddie "Lockjaw" Davis, Clark Terry. $11.50-$16.50. . . Avery Fisher Hall at 7: Jazz and World Music, with Paul Horn, Rainbow, Lee Konitz, Jimmy Giuffre, many more. $13.50-$18.50.

N.Y.C. GAY MEN'S CHORUS—See 6/22.

WESTERN WIND—$15. See 6/22 for other details.

OUTLAWS/DUKE JUPITER—Rock music. Dr. Pepper Music Festival, Pier 84, Twelfth Ave. and 45th St. (249-8870), at 7. $7.

THIAGO DE MELLO & AMAZON—See 6/25.

GUGGENHEIM CONCERT BAND, Ainslee Cox conducting. Seaside Park, Brooklyn. See 6/25.

MUSIQUE VIVANTE, piano quartet. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ANGELA D'ANTUONO, soprano, with pianist John Van Buskirk. Handel, Bellini, Rossini, Falla, others. Lincoln Center Library at 2:30. Free.

EBONY ECUMENICAL ENSEMBLE—Choral music of the black religious experience. Benefit for Bread of the World. Madison Ave. Presbyterian Church, Madison Ave. and 73rd St., at 3:30. $5.

DAVE LIPPMAN—Acoustic "provoke-rock" music. People's Voice Cafe, American Indian Community House, 388 W. Broadway (426-2183), at 8. $3.

HOUSING AUTHORITY SYMPHONY ORCHESTRA—Damrosch Park, Lincoln Center, at 8. Free.

STEVE TINTWEISS/SPACE-LIGHT BAND, jazz and new music/**GALINA HEIFETZ,** violinist. Forest Park Bandshell, Park Dr. near Woodhaven Blvd. and Myrtle Ave., Glendale,Queens, at 3. Free.

ANDREW CYRILLE—Jazz. Red Hook Park, Clinton Ave. and Bay St., Brooklyn, at 6. Free.

CARAMOOR FESTIVAL—Opening program: Festival Orchestra, Stainislaw Skrowaczewski conductor; violinist Dylana Jenson. Mozart's Symphony No. 39; Mendelssohn's Violin Concerto, Op. 64; Beethoven's Symphony No. 2. Katonah, N.Y. (914-232-4206), at 8:30. $8-$16.

KOOL JAZZ FESTIVAL, out of town (information, 787-2020). Waterloo Village, Stanhope, N.J., 4-10: Piano Spectacular, with Dick Hyman, Roland Hanna, Derek Smith, Dick Wellstood, many more. $10. . . SUNY, Purchase, N.Y., 2-11: Jazzfare I, with scores of jazz artists all over the campus grounds. $15.

Sunday, June 27

KOOL JAZZ FESTIVAL, in town (787-2020 for information). Carnegie Hall at 5: Friends of Alec Wilder, with Eileen Farrell, Mabel Mercer, Marian McPartland, Mitch Miller, Gerry Mulligan, many more. $10.50-$15.50. . . Avery Fisher Hall at 8: Jaco Pastorius and the Word of Mouth Big Band, with Toots Thielemans. $11.50-$16.50. . . Carnegie Hall at 9: Buddy Rich Retrospective, with Rich and band, Mel Tormé, Dizzy Gillespie, others. $13.50-$18.50. . . All Saints Church, Madison Ave. and 129th St., at 2: Dick Hyman Plays Waller and Handy on the organ. Free.

VIVIAN WALKER, contralto/**COLERIDGE HUEY,** pianist. Carnegie Recital Hall at 2:30.

WESTERN WIND—See 6/22.

GUGGENHEIM CONCERT BAND, Ainslee Cox conducting; soprano Alpha Floyd. A night at the opera. Damrosch Park, Lincoln Center, at 8. Free.

REGINALD LUNT, organist. St. Thomas Church, Fifth Ave. and 53rd St., at 4. Free.

JOAN LINDSTROM, soprano, with pianist Gary Norden. Beethoven, Menotti, Poulenc, Ravel, others; new work by Nancy Wertsch. Middle Collegiate Church, 50 E. 7th St., at 3. Free.

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MUSIC & DANCE

MUSIC LIVE—$3. See 6/22 for other details.

MAMA'S PRIDE—Country band. The Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

DAKOTA STATON/MANNA HOUSE STUDENTS—Jazz, gospel, blues, classical music. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. $3, $5 for families of 3 or more.

ART FARMER QUARTET—Jazz. Citicorp Atrium at 1. Free.

CAROL ALEXANDER, soprano/**MARTHA LATTIMORE,** soprano, with pianist Linda Hall. Purcell, Mendelssohn, others. Trinity School Chapel, Columbus and 91st St., at 2:30. Free.

TERRY ELDH, soprano/**JOHN KARR,** pianist. Mozart, Fauré, Rodrigo, Copland. Third St. Music School Settlement, 235 E. 11th St. (777-3240), at 5. Free.

PATTI BOWN/ROLAND HANNA, EDDIE HEYWOOD, others. "Piano in the Foreground." Schimmel Center, Pace U., Spruce St. (285-3715), at 2:30. $7, $8.

ROY BROWN/SUNI PAZ/NEW SONG QUINTET, New York Street Theater Caravan Benefit for people of El Salvador. Symphony Space at 8. $10; in advance, $7.50.

INTERLUDE SERIES—At 3, flutist Zoe Sharpe, Max Lifchitz, pianist. $5... At 7:30, singer-violinist Anatole Fogel. $5. At 137 Greene St.

BARGEMUSIC CHAMBER PLAYERS.—At 4. See 6/24 for other details.

ST. PETER'S CHURCH—At 5, Jazz Vespers, with Frank Reilly Quartet... At 7, Rahn Burton. Lexington Ave. and 54th St. (935-2200).

QUEENS SYMPHONY ORCHESTRA, David Katz conductor. Picnic pops. Crocheron Park, 215th Pl. and 33rd Rd., Bayside, at 4. Free.

CARAMOOR FESTIVAL—Mezzo-soprano Jan DeGaetani, pianist Gilbert Kalish, violist Louise Schulman. Haydn, Berlioz, Brahms, Ives. Katonah, N.Y. (914-232-4206), at 5:30. $12.50.

KOOL JAZZ FESTIVAL, out of town (for information, 787-2020). Waterloo Village Festival, Stanhope, N.J.: Jazz Society Jazz Picnic, 1-9, with many performers playing all day. $10... SUNY, Purchase, N.Y., 2-11: Jazzfare II, with over 150 artists all over the campus. $15.

Opera

METROPOLITAN OPERA IN THE PARKS—6/22, Central Park Great Lawn, entrance near 82nd St.: Beethoven's *Fidelio;* Thomas Fulton conducting, with Meier, Sooter, Meredith, Macurdy, Peters, Atherton, Robbins... 6/23, Co-op City, Bronx, Verdi's *Il Trovatore,* Anton Guadagno conducting, with Bumbry, Conrad, Ciannella, Clark, Vernon... 6/25, Prospect Park, Brooklyn: same as 6/22, except Kubiak for Meier, Nagy for Sooter, Glossop for Meredith, Berberian for Macurdy, Bergquist for Peters... 6/26, Eisenhower Park, Nassau County: same as 6/23, except Berini for Conrad, Lloveras for Ciannella, Quilico for Clark. All free, at 8:30; picnics any time.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 6/27: Gilbert and Sullivan's *H.M.S. Pinafore*. Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

URBAN BOUQUET—After Dinner Opera Co. in four short operas: Barab's *Fortune's Favorites,* Fennimore's *Apache Dance,* Lockwood's *Requiem for a Rich Young Man,* Moross's *Sorry, Wrong Number*. Actors and Directors Theater, 412 W. 42nd St. (477-6212 or 279-4200). 6/22, 23, 24 at 8. $8.

PATIENCE, by Gilbert and Sullivan. New production, by Nell Evans. 13th St. Theater, 50 W. 13th St. (675-6677). Mon. and Wed. at 9:30, Sun. at 5. $6.

OPERATIC CONCERT, by Opera Renaissance Guild of Brooklyn. Bensonhurst Park, Bay Pkwy. and Cropsey Ave., Brooklyn. 6/27 at 7. Free.

LA CORTE DE FARAON, Spanish zarzuela by Lleo. Repertorio Espanol, 138 E. 27th St. (889-2850). Sun. in June at 7. $7.

THE TALES OF HOFFMANN, by Offenbach. Brooklyn Lyric Opera's Opera Stage company. Norman Myrvik conducts the staged version. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 6/27 at 3. $3.

LA PUMA OPERA WORKSHOP—At Holy Name Auditorium, Amsterdam Ave. and 96th-97th Sts.: 6/25 at 7, Verdi's *La Forza del Destino*. 6/27 at 7, opera concert... At Damrosch Park, Lincoln Center: 6/26 at 2, Donizetti's *Lucia di Lammermoor* (this one, free)... At Blessed Sacrament Auditorium, 147 W. 70th St.: 6/27 at 3, *Cavalleria Rusticana* and *Pagliacci*. Admission by voluntary contribution.

Dance

Royal Danish Ballet
At the Metropolitan Opera House

THRU 6/26—$8-$40. 6/21, 22 at 8, 6/23 at 2 and 8: *Coppelia*. 6/24, 25 at 8: *A Folk Tale*. 6/26 at 2: *A Folk Tale*. 6/26 at 8: *A Folk Tale, Napoli Act III.*

New York City Ballet
At the New York State Theater

THRU 7/4—$3-$25. 6/23 at 8: *Sonate di Scarlatti,* New Stravinsky Ballet, *Chaconne*. 6/24 at 8: *Bournonville Divertissements,* New Stravinsky Ballet, *Symphony in Three Movements*. 6/25 at 8: *Walpurgisnacht Ballet,* pas de deux, New Stravinsky Ballet, *Tschaikovsky Suite No. 3*. 6/26 at 2: *Sonate di Scarlatti,* New Stravinsky Ballet, *Bournonville Divertissements*. 6/26 at 8: *Walpurgisnacht Ballet,* pas de deux, New Stravinsky Ballet, *Tschaikovsky Suite No. 3*. 6/27 at 1: *Firebird, in G Major,* New Stravinsky Ballet. 6/27 at 7: *Sonate di Scarlatti,* New Stravinsky Ballet, *Stravinsky Violin Concerto*.

Feld Ballet
Joyce Theater, 175 Eighth Ave., at 19th St.

THRU 6/27—$15-$20 (242-0800). 6/22 at 8: *Anatomic Balm, Over the Pavement, Circa*. 6/23 at 8: *Theatre, At Midnight, Play Bach*. 6/24 at 8: *Harbinger, Gods, A Soldier's Tale, A Footstep of Air*. 6/25 at 8: *Anatomic Balm, Over the Pavement, Play Bach*. 6/26 at 2: *Scenes, Danzon, La Vida, Half Time*. 6/26 at 8: *The Consort, Circa, A Footstep of Air*. 6/27 at 2: *Theater, At Midnight, Half Time*. 6/27 at 7:30: *Play Bach, Circa, A Footstep of Air* .

Martha Graham Dance Company
at City Center

THRU 6/27—$10-$25. 6/22 at 8: *Judith, Primitive Mysteries, Appalachian Spring*. 6/23, 24 at 8: *Cave of the Heart, Andromache's Lament, Frescoes*. 6/25, 26, at 8, 6/27 at 7:30: *Cave of the Heart, Andromache's Lament, Acts of Light*. 6/27 at 2: *Primitive Mysteries, Frescoes, Dark Meadow*.

Other

DENI BANK DANCES, with Lynne Allard and Carol Childs. White Dog Studio, 54 White St. (966-6347). 6/25-27 at 8:30. $5.

SCOTT CAYWOOD, solo dancer/**PAMELA HARLING/MOMOMO COMPANY**. Cooper-Hewitt Museum Garden, 2 E. 91st St. 6/22 at 6:30. Free.

DINOSAUR DANCE COMPANY, selections from its repertory. Space at City Center. 6/24, 25 at 8; 6/26 at 2 and 8; 6/27 at 2 and 7:30. $10.

PHILIP GROSSER—Bessie Schonberg Theater, 219 W. 19th (924-0077). 6/24-26 at 8. $5.

MONICA LEVY, and friends. Original works. Third Street Music School, 235 E. 11th St. (777-3240). 6/25, 26 at 8. Free.

BARBARA MAHLER AND PAMELA TAIT—10 E. 18th St. (460-5452). 6/25-27 at 9. $5.

MEN TOGETHER Premiere of a newly formed gay men's dance company. P.S. 122, First Ave. and 9th St. (869-3981). 6/24-26 at 9. $6.

MILLERDANCECOMPANY, *Summer Solstice Dances*. Vital Arts Center, 78 Fifth Ave. 5th floor (864-3981). 6/25, 26 at 8, 6/27 at 2. $5.

MOVEMENT+MODERNISM—Yoshiko Chuma and Susan Rethorst. Rotunda of Federal Hall National Memorial, 26 Wall St. (431-1620). 6/24 at 12. Free.

ROSALIND NEWMAN AND DANCERS, N.Y. premiere of *Four:Stories,* with music by Margaret De Wys. Ethnic Folk Arts Center, 179 Varick St. (962-1327). 6/24, 26, 27 at 8. $5.

PENNSYLVANIA BALLET—*Moor's Pavane, Pas de Dix* and *Le Corsaire* pas de deux. Williamson Theater College, Sunnyside Campus, Staten Island (351-1079 or 967-4228). 6/24 at 8. $9.

ISLENE PINDER BALINESE AMERICAN DANCE THEATER—*Night Shadow,* music by Barbara Benary. Balinese American Dance Theater, 88 Franklin St. (924-0077). 6/23, 25, 26 at 8. $6.

RIVERSIDE DANCE FESTIVAL, 6/23 & 25 at 8, 6/27 at 2, Shoda Moving Theatre/Gary Shore & Kelli Wicke Davis... 6/24, 26, 27 at 8, Brenda Bufalino, with rhythm tap dance. Theater of the Riverside Church, 120th St. & the Drive (864-2929). $5.50.

WHORL, Lee Nagrin's new two-hour dance piece. St. Mark's Church-in-the-Bowery, Second Ave. & 10th St. (279-4200). Wed.-Sun. at 7:30; thru 7/31. $8.

POLLY WILKINSON *Dogs of War,* a dance for six women about mercenaries. Arcana Studio, 40 E. 19th St. (255-2978). 6/24-26 at 7:30. 6/27 at 2. $5.

OTHER EVENTS

Happenings

FAIRS, FIESTAS, SUMMERY SALES, IN TOWN. . . This year's Lexington Avenue Festival, 6/27, 11-6 (raindate, 7/11), will have a country-and-western flavor. All afternoon, a variety show will hold forth on the stage at 26th St. (fairgrounds is from 23rd to 34th), with several performing groups. Otherwise, it's arts, antiques, crafts, food; proceeds to benefit the elderly poor in the neighborhood. . . Horatio St.'s Festival, 6/26, noon-5, happens at Eighth Ave. and Horatio, two blocks south of 14th (rain date, 6/27). Lots of gifts, books, homebaked goodies, candles, chances on merchandise and services. . . "Ragtime Revisited" features oldtime music—hence the nickname—but it's also a fiesta, celebrating Saint Jean Baptiste Church's centennial. 6/26, in the schoolyard, E. 75th St. east of Lexington Ave., noon-5 (if rain, 6/27). Foods, games, crafts, and the Banjo Rascals to entertain. . . Books and catalogues, prints and records, crafts and posters—all on sale at a fair to benefit the cultural programs of the Center For Inter- Relations. Free at the Center (249-8950), *Park Ave. and 68th St. (680), thru 6/27*, noon-6 daily except Mon. . . Riverdale's Jewish Community Council invites us to a street fair, 6/27, to browse among and buy art, calligraphy, needlepoint, ceramics, and many kinds of foods, both foreign and domestic. Noon-5, at Johnson Ave. and W. 235th St., in the Bronx.

. . .**AND IN COUNTRY** Rhinebeck's giant crafts fair will feature more color than in recent outings—almost 600 artisans are bringing leather, glass, fiber, wood, metal artworks to the Dutchess County Fairgrounds, 6/25-27, daily 10-6. $4, children under 12 free. . . The 1795 Powell-Jarvis House in Huntington, L.I., is site of a barnyard sale, 6/27, 10-5. Furnishings of the house, at 434 Park Ave., are Federal, Empire, and Victorian, and there's also an exhibit of L.I. militia memorabilia. Antiques, crafts, and "junque" for sale. Admission, 50 cents; to house, $1.50. . . There's a weekly flea market, every Sun. in summer, at the parking lot adjacent to the Westchester County Center, White Plains. 9-5, and admission is $1 per carful, *or 25 cents per person*.

RAINED OUT, but now rescheduled for this weekend, two major outdoor events: The Great Irish Fair, 6/26-27, on the Brooklyn side of the East River, between *the Manhattan and* Brooklyn Bridges. Crafts, foods, entertainment, all with a beguilin' brogue. . . Murray Hill's Block Party is re-set for 6/26, on 35th St. between Madison and Lexington Aves., noon-6. Foods, Joplin rags, walking tours, games for kids, hayrides, and much to buy.

BRIEFS FOR YOUR CALENDAR An exercise class outdoors, with Steven Adcock doing the bending and stretching, and showing us how. 6/26 at noon, for an hour and a half. North of the Sheep Meadow (behind Tavern on the Green), just beyond the Bowling Green (874-4220). . . Pointers on beekeeping, from bee behavior to hive construction, from beekeeper Jack LaRock, at Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000), 6/26, 2-4. $1. . . Starting 6/23, the 1799 Abigail Adams Smith Museum will open Wed. nights, 5-8, to let us wander among the lovely antiques and artifacts. On the 23rd, there will be music and refreshments too. Open houses continue Wed. thru 7/28; admission $1, seniors 50 cents.

EXHIBITS TO NOTE: "People, Places, and Things," an exchange show between the children of Community School District Five and the children of Haarlem, the Netherlands, is on thru 6/30, at the Harlem State Office Bldg., Seventh Ave. and 125th St. 9:30-5, Mon.-Fri. . . Also thru 6/30, the 55th annual National School Art Exhibition shows the work of 400-some young artists. Paintings, drawings, designs, sculpture, photography have all won honors in their field. Mon.-Sat. 9-6, at the Parsons School of Design, 2 W. 13th St. . . Two returning outdoor art shows this week: at Bryant Park, behind the library, Sixth Ave., 40th-42nd Sts., 6/23-25, 9-5:30; and along Central Park *South (59th St.), west of Fifth Ave., 6/26-27*, 11-6.

Tours

CITY ON THE RIVER—City Hall to South Street Seaport. Municipal Art Society Discover New York walk (935-3960). 6/26, 27 at 2; meet in front of City Hall. $5. Canceled if rain.

HARBOR LIGHTS AND PICNIC—*Brooklyn's Sun*set Park and waterfront. 6/24 at 6:30 p.m. Meet at Old Courthouse, at 43rd St. near BMT RR 45th St. station, Brooklyn. Friends of Central and Prospect Parks (861-9696). $1.

GREENWICH VILLAGE—"New York's First Summer Colony." Museum of the City of New York walk (534-1672). 6/27 at 1:30, meet at corner of Gay and Christopher Sts., west of Sixth Ave. $5. Rain or shine.

INWOOD PARK—Largest trees, oldest geological formations in Manhattan. 92nd Street Y tour (427-6000, ext. 179, to pre-register). 6/27, 11-3. $6.50.

EAST 42ND ST.—*"Magnificent Public Buildings,"* including Library, U.N. 6/27 at 2, meet at Library, Fifth Ave. and 42nd. Trekking New York (786-1411). $4.

INWOOD HILL PARK—Prehistoric caves, trees, rocks, Delaware Indian settlement's remains, with Adventure on a Shoestring (265-2663). 6/26, meet at 1, SW corner of Seventh Ave. and 58th St. $4.50, plus $1.50 subway fare.

CENTRAL PARK TOUR—The Conservatory Garden. 6/27 at 2, meet at the Vanderbilt Gate, Fifth Ave. and 105th St. Free.

CONSERVATION AND THE OUTDOORS—6/26: South Street Seaport. Meet at 1, corner of Broadway and Fulton St. (697-5895). Free. Phone for schedule of more arduous jaunts.

TWILIGHT WALK, in the Brooklyn Botanic Garden. Local-floral section. 1000 Washington Ave. (622-4433). 6/23 at 6:30 p.m. $5.

GREENWICH VILLAGE—Commercial Architecture around Washington Square, walk with Mosette Glaser Broderick. 6/27 at 2, meet at the Arch. Free.

STATEN ISLAND/BROOKLYN—With the Municipal Art Society. 6/26, bus leaves from the Urban Center, Madison Ave. at 50th St., after a 9:30 lecture; return at 5:30. $25 (reserve: 935-3960).

RIVER TO RIVER—A walk along John St. Meet 127 John St., at Water St.; 6/22 at 10 a.m., 6/26 at 1. Small Journeys (533-6342). $5.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000), $2-$7. 6/21-24 at 7:35, vs. Montreal. Next home game 7/2. . . **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. 6/24, 25, 26 at 8, 6/27 at 2, vs. Cleveland.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. 6/23 at 7, vs. Vancouver. 6/27 at 7:30, vs. Edmonton.

RACING—The thoroughbreds are at Belmont Park, Elmont, L.I. (641-4700). Daily except Tues. Post time, 1 p.m. $2.

Children

A MUSICAL EXTRAVAGANZA—Song, dance, drama, by Isa Iyuan, with the Harlem Children's Theatre. 6/25, 26 at 8; 6/27 at 3. $6. Actors and Directors Theater, 412 W. 42nd St. (279-4200).

THE FUN-ZAPOPPIN' MAGIC SHOW—Michael Taubenslag productions, at Jan Hus Playhouse, 351 E. 74th St. (772-9180). 6/27 at 1:30. $3.

MIKE GLICK—*Folk and children's music. Concert* followed by refreshments and raffle, to benefit Children's Underground Day Care Center. Advent Lutheran Church, Broadway and 95th St. (222-9280). 6/26 at 2. Free.

WOODLAND WALK—For ages 6-12, "Creatures and Features." Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 6/23 at 3:30. Wear sturdy shoes. $1.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime. . . 6/27 at 1:30: Don Wood, illustrator of "Moonflute." Also, an exhibit of his artwork.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. . . Sat. and Sun.: films, at 2: 6/26, 27: "Rapunzel" and "Stone Sonata." 6/26 after the movie: Stone-painting workshop (bring you own fist-size stones). Free with museum admission.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $10 and under***
(M)	**Moderate—Mostly $10-$25**
(E)	**Expensive—Mostly $25 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res.nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

DRAGON GARDEN—47 Division St., 966-6180. Casual. Chinese-Shanghai. Spcls: shrimp with crispy seaweed, orange flavor beef, dragon & phoenix. Open daily 11 a.m.-10 p.m. Private room for banquets. **(I)** MC. V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. from 6. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed duckling with chinese angelica in brown sauce. Res. sug. Open Sun.-Thurs. 11:30-10:30, Fri.-Sat. to 11. **(I)** No Credit Cards.

LA BANCHINA—200 Grand St., 431-5372. Casual. Italian. Spcls: veal chop Valdostana, striped bass alla livournaise, linguine alla Banchina. Res. sug. D Tues.-Thurs. 4-midnight, Fri.-Sat. to 1, Sun. 1-11. Private parties. Closed Mon. **(M)** AE, CB, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5:30-11, Sat. 5:30-midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., 226-3545. Casual. French-American. Spcls: pot-au-feu, grilled fish with mesquite wood. Res. sug. L Tues.-Sat. noon-3:30. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M-E)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

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WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(E)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D daily 6-midnight. Complete D. **(M)** AE, MC, V.

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BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I-M)** AE, DC, MC, V.

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GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L daily noon-3. D daily 4-9. S 9-midnight. Ent. nightly. **(M)** AE, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V.

LA FROMAGERIE—63 Carmine St., at Seventh Ave. S., 242-7755. Casual. International. Spcls: cheese souffle, shrimp roquefort with mustard fruits, oysters with caviar and champagne sauce, veal with chanterelle mushrooms. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 6-11:30. Br Sun. noon-4. Closed Mon. **(M-E)** AE, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: shrimp with dill, rack of lamb Provençal. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri.-Sat. to 1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. D Mon.-Fri. 5-11, Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Fri. 5-8, Sat. to 10:30. Free parking. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-4 a.m. Private parties. **(M)** AE.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(M)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, MC, V.

DOSANKO—329 Fifth Ave., bet. 32nd & 33rd Sts., 686-9259. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

HAKUBAI—66 Park Ave., at 38th St., 686-3770. Casual. Japanese. Spcls: sushi, tempura, sukiyaki. Res. sug. L daily noon-2. D daily 6-10. Complete L & D. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Reduced rate parking for D. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 5-11. Early bird D 5-7. Br Sun. noon-3. Pianist nightly. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, paella, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spcls: cassoulet, choucroute, pot-au-feu, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. **(M)** AE, CB, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—Harley Hotel, 212 E. 42nd St., 490-8900. Dress opt. French-Continental. Spcls: veal scaloppine with pesto, bouillabaisse, smoked seafood combination. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. International menu served between meals. **(E)** AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

RISTORANTE DOMENICO—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccante, red snapper marichiaro, lobster fra diavolo. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sat.-Sun. during July & August. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave., 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(M)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

RESTAURANTE EL ESPANOL—318 W. 23rd St., 691-0529. Casual. Spanish-Mexican. Spcls: trout nabarra, paella, seafood in green or garlic sauce. Res. sug. Open daily noon-midnight. Pianist Fri. & Sat. **(M)** AE, CB, DC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

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37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Pianist Mon.-Sat. from 5. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, milk-fed veal, boneless roast duckling. Res. sug. L Tues.-Sun. 11:30-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. **(M)** AE, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-2:30. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5-11:30. Br Sun. 11:30-3. **(E)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel, house-smoked trout. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 4:30-midnight. Closed Sun. **(M)** AE, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 4. Br Sun. 11:30-4. D Sun. 4:30-11. **(I)** AE, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Closed Sun. **(E)** AE, CB, DC, MC, V.

DOSANKO—423 Madison Ave., bet. 48th & 49th Sts., 688-8575. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(E)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5:30-11, Sat. to 10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Dress opt. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5 (cover dinner). Complete L. **(E)** AE, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, DC, MC, V.

LE CYGNE—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Italian-Continental. Spcls: antipasto, seafood fra diavolo, châteaubriand. Res. sug. Open Mon.-Fri. noon-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9 p.m. **(M)** AE, CB, DC, MC, V.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M-E)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 761-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. *Dress opt. American. Spcls: 16-oz steak,* 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice-cream L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARAGAWA—36 W. 56th St., 541-5137 Jacket required. Continental-American. Spcls: steak, veal chops, charcoal broiled chicken. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. **(E)** AE, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M-E)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete *pre-theater* D 5:30-7. *Private rooms. Summer outdoor* garden. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEGGARS BANQUET—125 W. 43rd St., 997-0959. Casual. American. Spcls: steak, chicken piccata, spaghetti carbonara. Res. sug. L Mon.-Sat. 11:30-5. D Mon. 5-9, Tues.-Sat. to 11. Closed Sun. **(I-M)** AE.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-1 a.m., Fri.-Sat. to 2, Sun. 2 p.m.-1:30 a.m. **(I-M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling *platter, lamb or beef Pasanda.* Res. *sug.* L *daily noon*-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open Mon.-Fri. noon-2 a.m., Sat.-Sun. from 5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. Nouvelle-American. Spcls: grilled lamb with sorrel sauce, Russian chicken cutlets, bay scallops Florida style. Res. sug. Open daily 11:30 a.m.-2 a.m. Bar open til 4 a.m. **(M)** AE, MC, V.

DI PINTO DI BLU—54 W. 45th St., 840-1284, 997-9112. Casual. Continental-Northern Italian. Spcls: *hot antipasto, deplumé de veau, seafood.* Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Reduced parking after 5 p.m. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. *Spcls: Peking duck, orange* steak, blossom flounder. Res. nec. L daily noon-4. D daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DOSANKO—123 W. 49th St., 245-4090. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat. noon-8. Closed Sun. **(I)** No Credit Cards

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30, Sun. 4-11. Pre-theater D 5-9. **(M).** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chantrelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. nec. Open noon-midnight daily. **(M-E)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. *Continental-American.* L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, DC, MC, V.

IL GATTOPARDO—45 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

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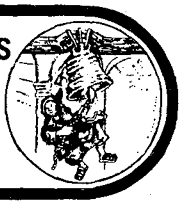

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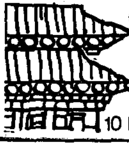

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IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. 11-3 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11. After-theater dining. Private parties. Closed Sun.& holidays. **(M)** AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: steak au poivre flambé. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. & 6/26-7/20. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. & 7/2-20. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M-E)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D Mon.-Sat. 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7:30-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

THE SLATE STEAK HOUSE—852 Tenth Ave., at 56th St., 581-6340. Casual. Steak & prime ribs in upstairs room. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Casual. American-Continental. Spcls: USDA prime shell steak, rack of lamb, veal scaloppine. Res. sug. D Tues.-Sun. 5-11:30. S 11:30-1. Pianist Wed.-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. **(M)** AE, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. French-Hungarian. Spcls: crêpes, roulette steak, coq au vin. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Ent. Wed.-Sat. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-2333. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. 10-1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L Mon.-Sun. noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **(M-E)** AE, DC.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, bouillabaisse, cotelettes d'agneau Provencal. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. **(E)** No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

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RESTAURANT DIRECTORY

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: lotte niçoise, boudin of seafood with lobster sauce, beef stew zinfandel, Maxwell's dessert sampler. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M)** **Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

TICKER'S STEAK HOUSE WEST—320 Columbus Ave., at 75th St., 799-4073. Casual. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Thurs. 4-after midnight. S Fri.-Sat. 4-4. Mon.-Thurs. spcl. D menu. Jazz Fri. & Sat. **(I-M)** AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 6/25, 26, The Charlie Rouse Quartet with Hugh Lawson, Walter Booker & Bart Myrick. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. 6/22-27, Kenny Burrell. 6/29-7/4, Chet Baker. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. *Shows at 9 & midnight.* 6/25, 26, Loudon Wainwright III. 6/29, Rick Danko Band. 6/30, Marshall Crenshaw. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Mon., at 9 & 11, The Arvel Shaw Trio. 6/22-7/3, Astrud Gilberto, Tues.-Sat. at 9:30 & 11:30. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 6/26, Easy on the Tuba String Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 6/27, Buddy Tate; Al Grey Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 6/22-7/3, Kool Jazz Festival, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 6/24, Marty Cutler and Charged Particles. 6/25, Chris Smither; Catfish Hodge. 6/26, Ryo Kawasaki and the Golden Dragon. 6/27, Joe MacDonald. Shows at 9:30 & 11. No credit cards.

GINGER MAN—51 W. 64th St., 399-2358. Wed. Showcase, 9-midnight. The Harlem Blues & Jazz Band, featuring Bobby Williams, Eddie Durham, George James and others, Thurs. 9 & 10:30, Fri. & Sat. 9, 10:30 & midnight. Miss Rhapsody and Ram Ramirez join them on Thurs. AE, DC, MC, V.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 6/21, Bob Cunningham & Bross Townsend. 6/22-26, The New Christy Minstrels. 6/28-30, Etta Jones and Houston Person. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Scott Hardy Trio featuring Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** Thru 6/26, pianist John Wallowitch from 6:30-8:30. 6/22-7/3 at 9, singer Cissy Houston. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Wed., Guanabara. 6/24, New York Samba Band. 6/25, 26, Jorge Dalto's Brazilian Magic Band featuring Angela Suarez. Music starts at 9. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 6/22-26, pianist Cedar Walton with Ron Carter on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

MAGIQUE—1110 First Ave., at 61st St., 935-6060. 6/22 at 11:30, Reparata and The Delrons, (doors open at 10). No credit cards.

MARTY'S—Third Ave. at 73rd St., 249-4100. 6/21-7/3, Carmen McRae, Wed., Thurs. at 9 & 11; Fri. & Sat. at 9, 11, & 1 a.m. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 6/22-26, "Jazz In June In New York," with Roger Kellaway, Shelly Manne & Michael Moore. Two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. No Credit Cards.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 6/26, Sarah Nagomney Trio. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. Wed.-Sun. at 8, hypnotic frolics with hypnotist Robert Halperin. 6/22, Stormin Norman and Suzy. 6/23, Harriet Leider, Sherri Hodes. 6/24, Ronnie Spector. 6/25-27, Jonathan Richman featuring former members of the 'Modern Lovers.' Shows at 10 & midnight. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., David Ostwald's Gully Low Jazz Band. Sat., Saturday Night Stompers. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 6/22, 23, David Earle Johnson with Larry Willis and others. 6/24-27, John Abercrombie with Richie Beirach, George Mraz & Peter Donald. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 6/21, Greg Carstens. 6/22, Allen Harris. 6/23, Go Deo Chorus. 6/24, Burke of Douglas. 6/25, Lazoo. 6/26, Andre Morgan. 6/27, Galen Blum. AE, MC, V.

S.O.B.'s—204 Varick St., 243-4940. A new club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 6/22, 29, Eliane Elias. 6/23, 24, Kenia & Friends. 6/25, 26, Pe de Boi. 6/27, Ronaldo; Sugar Cane. AE, V.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun.-Thurs. Johnny "Blue Boy" Perry. 6/25, 26, Sunny Fortune Quartet. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 6/21, 27, 28, Bishop Norman Williams. 6/22-26, Lou Donaldson. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 6/26, singer Gail Nelson, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Tues., The Uptown Horn Band. 6/23, 24, Johnny Dollar & The Scan'lous Band. 6/30-7/1, Queen Sylvia Embry. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 6/21, Hector Casanova y Montuno and Jose Bello with guest trumpeter Ted Curson. 6/28, Ray Barretto and his Orchestra. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 6/21, 28, Mel Lewis Big Band. 6/22-27, John Hicks Quintet. 6/29-7/4, Dexter Gordon Quartet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 6/22, Big Nick Nicholas. 6/23-26, Willis Gator Tail Jackson. 6/27-29, Lenny Popkin. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant. 6/21-26, guitarist Joe Puma with Jay Leonhart on bass. Music Mon.-Thurs. at 9:30, Fri-Sat. at 10:30. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 6/21, The Pearl Studs. 6/22, 29, Jim Lauderdale Band. 6/23-27, Tennessee Hat Band. 6/28, Dixie Doughboys. 6/30, Middle of the Road. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 6/22, Dr. John. 6/23, Tompall and the Glazer Brothers. 6/25, 26, Maines Brothers Band & Morning. 6/27, Iron Butterfly. 6/28, Ernest Tubb. 6/29, Koko Taylor, Big Mama Thornton. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

BIG CITY COMEDY—1644 Third Ave., at 92nd St. (in Le Grand Saloon), 289-1112. Continuous stand-up comics including Mike Shapiro, Thurs. at 9, Fri. & Sat. at 10:30. AE.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 6/21-26, comedians Barry Berry, Randy Lubas, & Tom Angalon, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights *from* 9:45. Sat. *night m.c.* Paul *Suntup.* AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., singer Pamela Smith. Thurs., singer Guy Davis. Fri.-Sat. magician Imam. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 7/3, Kelley and Lockett Quartet alternating with the Tommy Furtado Trio, nightly except Sun. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Lee Wylie & Bill Pollack, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

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Floor Shows/Cabaret

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 6/22-24, Applesauce. 6/25, Craig Pomranz. 6/29, 30, Michael Pace. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "*A Night at the Movies*" with the Dance Dimension, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Thru 7/4, impressionist Charles Pierce, Mon.-Sat. at 11. AE, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. Thru 6/26, comedienne Jo Ann Dearing. 6/29-7/3, jazz & blues singer Connie Fredericks. Shows at 9:30 nightly, Fri. & Sat. 10 & midnight. AE, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 6/24-26, 7/1-3, Debbie Shapiro (moonlighting from "Blues In The Night"). Shows at 11:30. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, "*Live from Altoona*" a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. "*Broadway Scandals of 1928*" musical revue starring Jessica James & Shelley Bruce, Wed.-Thurs. at 8, Fri.-Sat. at 8 & 11, Sun. at 3:30 & 7. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Tues.-Sun. at 9, Fri. & Sat. at 9 and midnight, "*Forbidden Broadway*", a musical comedy satire. 6/21 at 9, Palsson's Music Hall featuring Margaret Montgomery, Barbara Mundy, Lisa Passero & Gennaro Sisters. 6/28, Frances Asher. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. *Panache.* 6/21, Wendy Abberman. 6/23, Ed Franco. 6/28, Kerry Wolf. Shows at 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "*Broadway Follies*" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 6/27, Israeli singer Carmela Corren with Aris San, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** "*That's Entertainment*" a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

WEST BANK CABARET—407 W. 42nd St., 695-6909. 6/24, 26 at 9:30, Crosstown Rhythm. 6/25 at 11:30, Norman Bergen. 6/26 at 11:30, The Nerve. AE, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross, his piano, his songs in a salute to Cole Porter, every Wed.-Sat. 9 to 1 a.m. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Flutist Herbie Mann, Tues.-Thurs. at 10 & 11:30, Fri. & Sat. 9:30, 11:30 & 1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 6/26, Bobby Short Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Tues.-Sat. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Tues.-Fri. 6:30-11:30, Sat. 8-1 a.m. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 7/3, Billy Fellows, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 6/26, "More of Loesser" starring Robert Morse, Lynne Thigpen, Liz Callaway, Regina O'Malley, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 6/26, pianist-singer Ronny Whyte, Tues.-Sat., 8-midnight. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Pianist/singer George Feyer Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 6/21, Stephanie Silverman. 6/22, Michael Tidd. 6/23, Jerry Sheldin. 6/24, Jackie Ezzell. 6/25, Nancy La Mott. 6/26, Beverly Cosham. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 6/22-26, Johnny Guarnieri. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with pianist Bill Halsey nightly from 10-2 a.m. AE, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Andy Cahill. Wed.-Sun. Houston Allred. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8:30-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., June 23

3:00/WNCN—Boccherini: Oboe Qnt in D, Op. 45, #3 (Vogel, Sequoia String Qt).
WNYC—Vivian Fine: Missa Brevis.
4:00/WNCN—Bartok: Violin & Orch Rhapsody #1 (Pauk, Frankl).
5:00/WNCN—Rodrigo: Concierto Pastoral for Flute (Galway/Mata).
6:00/WNCN—Weber: Clarinet Concertino in c, Op. 26 (Kovacs/Korodi).
6:30/WNYC—Foster: 2 Songs (Guinn, Kalish).
7:00/WNCN—Debussy: Etudes, Book 1: #4-6 (Jacobs).
8:06/WQXR-AM/FM—Stravinsky: Sym of Psalms.
8:30/WNYC—Kennedy Center Tonight: Summer & Smoke (Chicago Opera Theatre). Simulcast with WNET/13.
9:00/WNCN—Brahms: Lieder (Ludwig, Bernstein).
10:00/WNCN—Schubert: Sym #6 in C (Zinman).
11:00/WNYC—Boismortier: Flute, Oboe, Violin & Continuo Cto in e (Aulos Ensemble).

Thu., June 24

2:06/WQXR-AM/FM—Hummel: Qnt for Piano & Strings in d, Op. 74.
3:00/WNCN—Vivaldi: Oboe Sonata in c (Holliger, Picht-Axenfeld, Cervera).
WNYC—Music by Arnold **Schoenberg.**
4:00/WNCN—Farrenc: Piano Qnt, Op. 31: Scherzo (Hall, Middleton, Steinbock Theis, May).
5:00/WNCN—Mussorgsky: Night on Bald Mountain (C. Davis).
5:06/WQXR-AM/FM—Rossini: Oh! The Green Peas.
6:30/WNYC—Gottschalk-Kay: Cakewalk (Fiedler).
7:00/WNCN—Beethoven: Cello & Piano Sonata #1 in F, Op. 5, #1 (P. Fournier, Schnabel).
8:00/WNYC—Haydn: Cantata in C "Qual Dubbio Ormai" (Ensemble for Early Music).
8:06/WQXR-AM/FM—R. Strauss: Symphonia Domestica, Op. 53.
10:00/WNCN—Bizet: Les Pecheurs de Perles: Leila! Leila! Dieu puissant le voila (Mesple, Gedda/Dervaux).
11:00/WNYC—Mendelssohn: Notturno in C for 11 Winds (Wind Ensemble of the Vienna Sym).

Fri., June 25

2:06/WQXR-AM/FM—Tchaikovsky: Francesca de Rimini, Op. 32.
3:00/WNCN—J. Strauss Jr.: Gypsy Baron: Entrance March (Fiedler).
WNYC—Penderecki: Magnificat.
4:00/WNCN—MacDowell: Woodland Sketches, Op. 51: To a Water Lily (Lythgoe).
5:00/WNCN—Grieg: Old Norwegian Romance with Variations for Large Orch, Op. 51 (Abravanel).
5:06/WQXR-AM/FM—Schumann: Romance #2 in F
7:00/WNCN—Mozart: Piano Qt in g (Horszowski, Budapest String Qt).
7:30/WNYC—Tchaikovsky: Pique Dame (Atlantov, Milashkina, Levko, Ermler).
8:00/WNCN—Handel: Organ Cto #6 in B-Flat, Op. 4, #6 (Munrow/Marriner).
8:06/WQXR-AM/FM—Stravinsky: The Firebird.
9:06/WQXR-AM/FM—Enesco: Roumanian Rhapsody #1, Op. 11 (Williams).
11:00/WNCN—Stravinsky: Elegie (Trampler).

Sat., June 26

10:00 a.m./WNCN—Vieuxtemps: Fantasia Appassionata for Violin, Op. 35 (Fontanarosa/Froment).
WNYC—Jascha Horenstein, conductor
10:06 a.m./WQXR-AM/FM—Bizet: L'Arlesienne Suite #1. Carillon.
11:00 a.m./WNCN—Messiaen: 20 regards sur l'enfant Jesus: Regard de l'Eglise d'amour (Beroff).
12:06/WQXR-AM/FM—Bach: Sym #2 in B-Flat.
1:00/WNCN—Brahms: German Requiem, Op. 45 (Tomowa-Sintow, Van Dam/Karajan).
WNYC—Carlo Maria Giulini conducts the Los Angeles Philharmonic in a special operatic event.
2:06/WQXR-AM/FM—Puccini: La Boheme (Houston Grand Opera).
3:00/WNYC—Music by **Frescobaldi, Bach & Vivaldi** (Party, Leonhardt, Gilbert, Pinnock & others).
5:00/WNCN—Haydn: Sym #61 in D (Dorati).
5:06/WQXR-AM/FM—Turina: La Procesion del Rocio, Op. 9.
6:00/WNCN—*Boyce*: Cto Grosso in B-Flat (Stevens).
8:00/WNCN—Stravinsky: Ebony Cto (Goodman/Stravinsky).
8:06/WQXR-AM/FM—Paganini: Trio in D for Violin, Cello & Guitar.
9:06/WQXR-AM/FM—Beethoven: Sym #3 "Eroica" (Maazel).
11:00/WQXR-AM/FM—Stravinsky: Fairy's Kiss: Divertimento (Perlman, Canino).

Sun., June 27

10:00 a.m./WNCN—Mignone: Studies for Guitar: #1-5 (Barbosa-Lima).
WNYC—Amadeus Qt & guests.
10:06/WQXR-AM/FM—Mendelssohn: Sym #1 in c.
11:00 a.m./WNCN—Beethoven: Sym #7 in A, Op.92 (Fischer).
12:00/WNYC—Beethoven: Piano Sonatas #18 & 31 (Goode).
1:00/WNCN—Bruch: Violin Cto #1 in g, Op. 26 (Solti).
2:06/WQXR-AM/FM—Sibelius: Sym #3 in C, Op. 52.
3:00/WNCN—Stravinsky: Piano Rag Music (Stravinsky).
3:06/WQXR-AM/FM—Ravel: Piano Cto in G (de Larrocha/de Waart).
4:00/WNCN—Various: Renaissance Music (Ceremonial) (Ruhland).
5:00/WNCN—Mozart: Missa brevis in C "Sparrow Mass" (Mathis, Troyanos/Kubelik).
5:06/WQXR-AM/FM—Elisabeth Schwarzkopf, soprano.
6:00/WNCN—Reinecke: Flute & Piano Sonata in e, Op. 167 "Undine" (Galway, Moll).
WNYC—Szymanowski: 4 Mazurkas, Op. 50 (Ax).
7:00/WNCN—Stravinsky: Rake's Progress (Raskin, Sarfaty, Young, Reardon/Stravinsky).
7:06/WQXR-AM/FM—Schubert: Violin & Piano Sonata in A, Op. 162.
8:00/WNCN—Kodaly: Peacock Variations on a Hungarian Folk Song (Popp/Slatkin).
8:06/WQXR-AM/FM—R. Strauss: The Silent Woman.
11:00/WNYC—Saint-Saens: Piano Trio #1 (Caecilian Trio).

Mon., June 28

2:06/WQXR-AM/FM—Haydn: Mass #12 in B-Flat.

3:00/WNCN—Schubert: Piano Trio #2 in E-Flat, Op. 100 (Vienna Trio).
WNYC—Hoiby: After Eden.

4:00/WNCN—Schoenberg: Transfigured Night, Op. 4 (New Vienna String Qt).

5:00/WNCN—Purcell: Trumpet Tune & Air (Philip Jones Brass Ensemble).

5:06/WQXR-AM/FM—Debussy: L'Isle Joyeuse

6:30/WNYC—Amram: Triple Cto for Woodwind, Brass, Jazz Qnt & Orch (Amram Jazz Qnt, Zinman).

7:00/WNCN—Joachim: Hebrew Melodies for Viola & Piano, Op. 9 (Maly, Krepelova).

8:00/WNCN—Grieg: Wedding Day at Troldhaugen, #6 (Mackerras).

8:06/WQXR-AM/FM—Clementi: Sym #2 in D.

9:00/WNCN—Dvorak: Piano Trio in e, Op. 90 "Dumky" (Kalichstein, Laredo, Robison). Recorded at the 92nd St. YM-YWHA.

9:06/WQXR-AM/FM—Haydn: Piano Cto in D (Dorati).

11:00/WNYC—Purcell: Harpsichord Suite in d (Ranck).

Tue., June 29

2:06/WQXR-AM/-FM—Marais: The Carillon.
3:00/WNCN—Stravinsky: The Firebird (Boulez).
WNYC—Loeb: String Qt #4.
4:00/WNCN—Tailleferre: Pastorale in D (Kaplan).

5:00/WNCN—Weber: Clarinet Qnt in B-Flat, Op. 34 (Geuser, Drolc String Qt).

5:06/WQXR-AM/FM—Vivaldi: The 4 Seasons: Summer.

6:00/WNCN—Prokofiev: Sym #7 in c-sharp, Op. 131 (Martinon).

6:30/WNYC—Blake & Sissle: Gypsy Blues (Whiteman).

8:00/WNCN—C. Stamitz: Clarinet Cto #3 in B-Flat (Sobol/N. Flagello).
WNYC—J. Strauss: Egyptian March (Dorati).

8:06/WQXR-AM/FM—Mozart: Sym #35 in D.

9:00/WNCN—Berlioz: Romeo & Juliette (DeGaetani, Rosenshein, Devlin/de Waart).

11:00/WNYC—C.P.E. Bach: Trio in E-Flat for 2 Flutes & Continuo (Preston, McGegan, Hogwood, Pleeth)

Unless otherwise indicated, all times are p.m. and all stations are FM.

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4 WNBC 212-664-4444
5 WNEW 212-535-1000
7 WABC 212-887-7777
9 WOR 212-764-7000
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13 WNET 212-560-2000
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31 WNYC 212-566-3112
H HOME BOX OFFICE 212-484-1100
S SHOWTIME 212-880-6600
U UPTOWN 212-942-7200
W WOMETCO (WHT). 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
4 Health Field
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Wed/**Movie:** The Mystery in Dracula's Castle. Part II.
S Mon/**Movie:** Huckleberry Finn
Tue/**Movie:** Island of Nevawuz

6:25
4 Today in New York
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri,Tue/ Captioned News
H Thu,Tue/**Movie:** Heidi
Fri/Jiminy Cricket Presents Bongo
Mon/**Movie:** The Mystery in Dracula's Castle. Part I.
S Wed/**Movie:** Skatetown, U.S.A.
Thu/**Movie:** Gaiking

6:45
21 A.M. Weather

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Josie and the Pussycats
13 Nightly Business Report
21 Lilias, Yoga and You
H Wed/Jiminy Cricket Presents Bongo
S Fri/Introducing Janet
Tue/Revenge of the Mysterons From Mars

7:30
5 Woody & Bugs
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
21 Wed-Fri,Tue/L.I. Newsview
Mon/ Washington Mainstream
H Fri/Brendon Chase: Run to Earth
Mon/**Movie:** The Black Marble
Tue/Consumer Reports Presents
S Mon/**Movie:** On the Right Track

8:00
11 Tom and Jerry
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Wed,Thu,Fri/ Wimbledon '82
Tue/**Movie:** This Time Forever
S Wed/**Movie:** Back to Oz
Fri/**Movie:** Revenge of the Mysterons From Mars

8:15
S **Movie:** Dead Man's Float

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Magilla Gorilla
13 Over Easy
H Wed/**Movie:** Chu Chu and the Philly Flash
Thu/**Movie:** Going Ape!
Fri/**Movie:** Saturday the 14th

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street
21 PBS Latenight
S Tue/Jonathan Winters

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben
H Mon/Two in the Box Starring Shields and Yarnall
S Wed,Thu,Fri,Mon/ Aerobicize

10:00
2 One Day at a Time
4 Diff'rent Strokes
5 Waltons
9 Romper Room
11 Munsters
13 Instructional programming thru 4 p.m.
21 Instructional School Service through 3 p.m.
H Wed/Wait Until Dark
Thu/**Movie:** My Champion
Fri/**Movie:** Far From the Madding Crowd
Mon/**Movie:** The Last Metro
Tue/**Movie:** Going Ape!
S Wed/**Movie:** Far From the Madding Crowd
Thu,Mon/**Movie:** Cannibals
Fri/**Movie:** Made in Paris
Tue/**Movie:** Norman. . .Is That You?

10:30
2 Alice
4 Wheel of Fortune
11 Civic Programming
W Wed/**Movie:** The V.I.P.'s
Thu,Tue/**Movie:** Fifth Season
Fri/**Movie:** Distance
Mon/**Movie:** Marco Polo, Jr.

11:00
2 Price Is Right
4 Texas
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough

11:30
9 Celebrity Bullseye
11 Odd Couple
H Tue/**Movie:** Saturday the 14th
S Tue/Flickers

12 NOON
2 Tattletales
4 Doctors
5 Midday
7 Family Feud
9 News
11 Couples
H Wed/**Movie:** The Hearse
Thu/Consumer Reports Presents: The Not-For-Kids Only Show
S Thu/**Movie:** Stripes
Fri/**Movie:** Footlight Frenzy
Mon/**Movie:** Silver Streak
Tue/**Movie:** Zorro, the Gay Blade

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition
H Thu/**Movie:** On the Right Track
Mon/**Movie:** Zorro, the Gay Blade

12:45
S **Movie:** Skatetown, U.S.A.

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 John Davidson
11 700 Club
H Fri/**Movie:** Silver Streak
Tue/Sneak Preview

1:30
5 Special: A Horseman Riding By
7 One Life to Live
9 Pitfall
11 Magic Garden
H Tue/Wait Until Dark
S Thu/**Movie:** Dead Man's Float
Fri,Mon/Aerobicize
Tue/Jonathan Winters

2:30
2 Capitol
5 Bewitched
9 Match Game
11 Krofft Superstars
H Wed/**Movie:** This Time Forever
Thu/Gotta Dance, Gotta Sing: High-Stepping Through the Hollywood Musical
Mon/**Movie:** My Champion
S Wed/**Movie:** Continental Divide
Fri/Introducing Janet
Mon/**Movie:** Island of Nevawuz
Tue/**Movie:** Revenge of the Mysterons From Mars

3:00
2 Guiding Light
4 CHiPs
5 Get Smart
7 General Hospital
9 Bonanza
11 Tom and Jerry
21 Lilias, Yoga and You
H Fri/**Movie:** Zorro, the Gay Blade

3:30
5 Gilligan's Island
21 Villa Alegre
H Thu/**Movie:** Continental Divide
Tue/Mac Davis in Concert
S Thu/**Movie:** Gaiking
Fri/**Movie:** Huckleberry Finn
Mon/**Movie:** On the Right Track

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Little Rascals
7 Edge of Night
9 Wed/**Movie:** The Magnificent Ambersons (1942). Joseph Cotten, Agnes Moorehead. Orson Welles' classic family saga.
Thu/**Movie:** Kitty Foyle (1940). Ginger Rogers, Dennis Morgan. The life and loves of a working woman.
Fri/**Movie:** The Boy With Green Hair (1948). Dean Stockwell, Robert Ryan. Joseph Losey's compelling drama of a WW2 orphan who awakens one morning with green hair.
Mon/**Movie:** House of Dark Shadows (1970). Jonathan Frid, Joan Bennett. Movie follow-up to the popular soap opera.
Tue/**Movie:** Night Gallery (1969). Joan Crawford, Barry Sullivan. Three beautifully executed Rod Serling mysteries. The second, directed by Steven Spielberg, is especially memorable.
11 Scooby Doo
13 Sesame Street
21 Over Easy
H Wed/What on Earth?

4:30
4 Dark Shadows
5 Chico and the Man
7 People's Court
11 Good Times
21 Electric Company
H Mon/**Movie:** The Mystery in Dracula's Castle. Part I.
Tue/**Movie:** The Mystery in Dracula's Castle. Part II.
S Wed/**Movie:** Back to Oz
Tue/**Movie:** Winds of Change

5:00
2 **4** **7** News
5 Bionic Woman
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
21 Sesame Street
H Wed/Brendon Chase: Run to Earth
S Fri/**Movie:** Footlight Frenzy

5:30
9 Fri/**Baseball:** Mets vs. Phila.
13 Electric Company
H Wed,Thu,Fri,Mon,Tue/ Wimbledon '82
S Thu/**Movie:** Silver Streak
Mon/**Movie:** Battleground

Evening, June 23-25 and 28-29

Wed., June 23

6:00
2 **4** **7** News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 World Cup '82 Soccer Tournament
31 Brooklyn College Presents
S **Movie:** Blow Up

6:30
11 Barney Miller
13 N.J. Nightly News
21 Motorweek
31 City Comment

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 Up and Coming

8:00
2 **TV Movie:** Mr. Horn (1979). Karen Black, David Carradine, Richard Widmark. Rambling western about legendary frontier hero Tom Horn.
4 Real People
5 PM Magazine
7 Greatest American Hero
9 **Movie:** Johnny Guitar (1953). Joan Crawford, Sterling Hayden. Nicholas Ray's outrageous Western melodrama with a Crawford performance on the verge of surrealism. Fascinating.
11 Odd Couple
13 Mark Russell Comedy Special
21 Murder Most English
31 Sharing the Dream
H **Movie:** Brubaker
S Bizarre
W **Movie:** Silk Stockings

8:30
5 Carol Burnett
11 **Baseball:** Yankees vs. Milwaukee
13 Summer and Smoke
S Jonathan Winters

9:00
4 Facts of Life
5 Merv Show
7 Fall Guy
21 Alfred Hitchcock
31 Danger UXB
S Pat Collins
U **Movie:** Cinderella

9:30
4 Love, Sidney
21 Doctor in the House

10:00
4 Quincy
5 News
7 Dynasty
9 Nine on N.J.
21 More of That Nashville Music
31 Latin America Artists
S **Movie:** Graduation Day
W **Movie:** Blow Up

10:15
H Sneak Preview

10:30
9 Meet the Mayors
13 To be announced
21 Bluegrass Ramble
31 Life on the Fringe of Society

11:00
2 4 7 11 News
9 Benny Hill
5 M*A*S*H
9 Benny Hill
13 Dick Cavett
21 L.I. Newsview
H Wimbledon '82
U **Movie:** Cinderella

11:30
2 **Movie:** Fox Bat (1977). Henry Silva.
4 Tonight
5 Mission: Impossible
7 Nightline
9 Ironside
11 News
13 World Cup '82 Soccer Tournament
21 Captioned News
H **Movie:** Dog Day Afternoon

11:45
S **Movie:** Continental Divide

12 **Midnight**
7 Love Boat
11 Saturday Night
21 Latenight
W **Movie:** Two Weeks in Another Town

12:30
4 Late Night with David Letterman
5 Rat Patrol
9 **Movie:** Calling Bulldog Drummond (1951). Walter Pidgeon, Margaret Leighton. London's famous detective solves a series of robberies.

1:00
5 Get Smart
11 Twilight Zone

1:10
7 **Movie:** The Third Day (1965). George Peppard, Elizabeth Ashley. An amnesia victim is falsely accused of killing a girlfriend.

1:30
4 Uncle Floyd Show
5 Love American Style
11 News
S **Movie:** The French Woman

1:35
H **Movie:** Private Benjamin

1:45
2 **Movie:** Twilight People (1975). John Ashley, Pat Woodell, Jan Merlin. While skindiving in the South Pacific, a man is kidnapped by a very strange group of people.

2:00
4 Mary Tyler Moore
5 **Movie:** Subterfuge (1968). Gene Barry, Joan Collins. An American agent gets involved in British espionage.
9 Joe Franklin
11 **Movie:** 40 Pounds of Trouble (1963). Tony Curtis, Suzanne Pleshette. Dull comedy about a casino manager who "adopts" a little girl.

2:30
4 Here's Lucy

3:00
4 Millionaire
9 **Movie:** The *Deathmaster* (1972). Robert Quarry, John Fiedler. Hippie guru turns out to be a vampire. Curious.

3:20
S Jonathan Winters

3:25
H Wait Until Dark

3:26
2 **Movie:** The Stranger Who Looks Like Me (1974). Meredith Baxter, Beau Bridges, Whitney Blake. An adopted girl searches for her natural mother with the help of a young man also looking for the parents who gave him up.

3:30
7 News

3:50
S Bizarre

4:00
11 Hazel

4:20
S **Movie:** Graduation Day

4:30
11 Abbott and Costello

5:00
11 Biography

5:25
H Return Engagement: Superspies

5:30
9 *Morning Stretch*
11 Black Conversations

Thu., June 24

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-0
11 Barney Miller
13 Dick Cavett
21 World Cup '82 Soccer Tournament
31 N.Y.U. Broadcast Lab

6:30
11 Jeffersons
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 You Asked For It
13 Nightly Business Report
21 *Over Easy*
31 Righteous Apples

7:30
2 Muppets
4 A Time for Peace
5 All in the Family
7 The Best of Ed Sullivan
9 **Baseball:** Mets vs. Montreal Expos
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 Tony Brown's Journal
S Aerobicize Workout

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Mork & Mindy
11 **Movie:** Town Without Pity (1961). Kirk Douglas, E.G. Marshall. Nicely performed courtroom drama about American soldiers accused of raping a German girl.
13 New York & Co.
21 Women's Digest
31 Black, Blues, Blacks
H **Movie:** High Risk
S **Movie:** Dogs of War
W **Movie:** La Cage Aux Folles II

8:30
5 **Special:** Healthbeat
7 Bosom Buddies
13 Sneak Previews
21 Top of the World

9:00
2 Shirley MacLaine: Illusions
4 Diff'rent Strokes
5 Merv Show
7 Barney Miller
13 **Movie:** Slaughterhouse-Five (1972). Michael Sacks, Ron Liebman, Sharon Gans.
21 Sneak Previews
31 Masterpiece Theatre: Flickers
U **Movie:** Distance

9:30
4 Gimme a Break
7 Taxi
21 Mark Russell Comedy Special
H **Movie:** Going Ape!

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
21 Matters of Life and Death
31 Nisei Legacy
S 33 Brompton Place
W **Movie:** Blow Out

10:10
9 Kiner's Korner

10:30
9 Entertainment Tonight
11 News
21 Tony Brown's Journal
31 Beginning Again: Widowers

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
21 L.I. Newsview
H Wimbledon '82
S **Movie:** Atlantic City
U **Movie:** Distance

11:30
2 Quincy
4 Tonight
5 Mission: Impossible
7 Nightline
9 Racing from Yonkers
11 *Saturday Night*
13 World Cup '82 Soccer Tournament
21 Captioned News
H **Movie:** Starting Over

12 **MIDNIGHT**
7 Vegas
9 **Movie:** Train of Events (1952). Valerie Hobson, John Clements. *A train accident affects the lives of four people.*
13 American Playhouse: Oppenheimer
21 Latenight
W **Movie:** Last Tango in Paris

12:30
4 Late Night with David Letterman
5 *Rat Patrol*
11 Star Trek

12:40
2 McMillan & Wife

12:45
S **Movie:** Stripes

1:00
5 Get Smart

1:10
7 **Movie:** Lady L (1966). Sophia Loren, Paul Newman. Turn-of-the-century story told in flashback style by an octogenarian to a biographer.

1:15
H **Movie:** Dead and Buried

1:30
4 Uncle Floyd Show
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 **Movie:** Irma La Douce (1963). Shirley MacLaine, Jack Lemmon. Billy Wilder's risque comedy of a gendarme and a prostitute in Paris.
9 Joe Franklin
11 **Movie:** Fluffy (1965). Tony Randall, Shirley Jones. *Typical comedy* about a college professor studying lions and a young lady he meets.

2:30
4 Here's Lucy
S **Movie:** 8▮

2:45
2 **Movie:** *The Idol* (1966). Jennifer Jones, Michael Parks, John Leyton. A bohemian art student degrades the mother of one of his admirers, a young man who later takes revenge.

2:50
H **Movie:** Continental Divide

3:00
4 Millionaire
9 **Movie:** Hunted (1952). Dirk Bogarde, Elizabeth Sellers. An orphan and a murderer, fugitives from the police, become friends. Well done.

3:10
7 News

4:00
11 Hazel
S **Movie:** *Return of the Secaucus 7*

4:30
11 Abbott and Costello

4:35
H **Movie:** High Risk

4:50
S **Movie:** Dogs of War

5:00
11 Biography

5:30
9 Morning Stretch
11 *Open Mind*

Fri., June 25

6:00
2 News
5 Charlie's Angels
11 Laverne & Shirley
13 Dick Cavett
21 World Cup '82 Soccer Tournament
31 To be announced

6:30
11 Barney Miller
13 N.J. *Nightly News*
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
S *What's Up America!*
U **Movie:** A Change of Seasons

7:30
2 Project Aging: We Don't Act Our Age
4 Family Feud
5 All in the Family
7 That's Hollywood
11 News
13 *MacNeil/Lehrer*
21 L.I. Newsview
31 Shades: William Marshall

8:00
2 Dukes of Hazzard
4 Teachers Only
5 PM Magazine
7 Benson
11 **Baseball:** Yankees vs. Cleveland
13 Washington Week in Review
21 Brooklyn Bridge
31 Mudra Afrique
H **Movie:** Saturday the 14th
S **Movie:** Blow Out
W **Movie:** Distance

8:30
4 Chicago Story
5 Carol Burnett
7 Making a Living
13 *Wall $treet Week*

9:00
2 Dallas
5 Merv Show
7 **TV Movie:** To be announced
13 The Day After Trinity: J. Robert Oppenheimer and the Atomic Bomb
21 **Movie:** Moon Over Miami (1941). Don Ameche, Betty Grable.
31 Numero Uno
U **Movie:** The Last Metro

9:30
31 Up and Coming
H Mac Davis in Concert
W **Movie:** Excalibur

10:00
2 Falcon Crest
4 McClain's Law
5 News
31 Made in Taiwan
S **Movie:** Stardust Memories

10:30
9 Apple Polishers
13 Matters of Life and Death
21 Hidden Places: Where History Lives
H Sneak Preview

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
13 Dick Cavett
21 L.I. Newsview
H Wimbledon '82
U **Movie:** Dead and Buried

11:30
2 **Movie:** The Psychic (1978). Jennifer O'Neill, Gabriele Ferzetti, Gianni Garko. O'Neill has frightening premonitions of death in this poorly-made thriller.
4 Tonight
5 Mission: Impossible
7 Nightline
9 Ironside
11 Saturday Night
13 **Movie:** The Third Man (1949). Joseph Cotten, Rudy Valli, Orson Welles. An American writer in Vienna discovers that his old friend may not be dead after all, but at the head of a vicious black market organization.
21 Captioned News
H **Movie:** Silver Streak
S **Movie:** The Stunt Man

12 **MIDNIGHT**
7 Fridays
21 Latenight
W **Movie:** Sometime Sweet Susan

12:30
4 SCTV Network
5 Blue Jean Network
9 **Movie:** Who Done It? (1956). Benny Hill, Belinda Lee. Benny Hill plays a ice rink sweeper turned detective.
11 Star Trek

1:00
U **Movie:** Penitentiary

1:20
H Minsky's Follies

1:30
7 **Movie:** Beat the Devil (1954). Humphrey Bogart, Jennifer Jones. An adventure story evolving around an explosion which destroys an African bound tramp steamer transporting international swindlers.
11 News
W **Movie:** Atlantic City

1:40
2 **Movie:** The Deadliest Season (1977). Michael Moriarty, Kevin Conway, Patrick O'Neal. A professional hockey player, compelled by his drive for success adopts amore aggressive style of play, resulting in an unforeseen tragedy on the ice.

1:45
S **Movie:** Fade to Black

2:00
4 Uncle Floyd
5 America's Top Ten
9 Joe Franklin
11 **Movie:** Moment to Moment (1966). Jean Seberg, Honor Blackman. Murder on the Riviera.

2:20
H **Movie:** The Last Metro

2:30
4 Mary Tyler Moore
5 Sha Na Na

3:00
4 Millionaire

SOLUTIONS TO LAST WEEK'S PUZZLES

■	N	E	A	R	F	A	T	A	L	D	O	S	E	■
M	■	F	■	A	■	L	■	T	■	O	■	O	■	S
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TELEVISION

Ⓖ **Movie:** Sherlock Holmes in Dressed to Kill (1946). Basil Rathbone, Nigel Bruce. A music box holds counterfeiting plates.
❾ **Movie:** Escapade (1958). Alastair Sim, John Mills. A headmaster searches for a way to handle three precocious students.

3:15
❼ News

3:30
Ⓢ **Movie:** The Hearse

3:39
❷ **Movie:** The Silence (1975). Richard Thomas, Cliff Gorman. True story of the silent treatment given a West Point cadet for allegedly violating the military's honor code.

4:00
⓫ Hazel

4:30
⓫ Abbott and Costello

4:35
Ⓗ **Movie:** Atlantic City

5:00
⓫ Best of Groucho

5:10
Ⓢ What's Up America!

5:30
❺ Underdog
⓫ Biography

5:35
❾ **Movie:** Devil Bat (1942). Bela Lugosi, Dave O'Brien. Instead of vampires, remote-controlled bats. Quaint horror.

Mon., June 28

6:00
❷ ❹ ❼ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Laverne & Shirley
⓭ Dick Cavett
㉑ World Cup '82 Soccer Tournament
㉛ All About TV

6:30
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ You Asked for It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Rebop

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ When Havoc Struck
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer
㉑ Housing and Financing for the '80s
㉛ Mudra Afrique
Ⓢ Laff-a-Thon

8:00
❷ Private Benjamin
❹ Little House on the Prairie
❺ PM Magazine
❼ Best of the West
❾ I, Claudius
⓫ **Movie:** The Strange Love of Martha Ivers (1946). Barbara Stanwyck, Kirk Douglas. A woman is enslaved by her husband because he knows of a murder she committed as a child. Satisfying melodrama.
⓭ Great Performances: The Private History of a Campaign That Failed
㉑ Heartbreak Turtle
Ⓗ **Movie:** High Risk
Ⓢ **Movie:** Silver Streak
Ⓦ **Movie:** The Country Girl

8:30
❷ WKRP in Cincinnati
❺ Carol Burnett
❼ **Baseball**
㉛ Afro-American Perspectives

9:00
❷ M*A*S*H
❹ **TV Movie:** Midnight Lace (1981). Mary Crosby.
❺ Merv Show
❾ **Movie:** How Green Was My Valley (1941). Walter Pidgeon, Maureen O'Hara. John Ford's classic recollection of innocence lost in a Welsh mining town. Exquisitely told.
㉑ Danger UXB
㉛ Heartbreak Turtle
Ⓤ **Movie:** A Change of Seasons

9:30
❷ House Calls
⓭ **Movie:** The Guns of August (1964). A documentary film about the causes and effects of WWI.
Ⓗ **Movie:** Elvis

10:00
❷ Cagney & Lacey
❺ ⓫ News
㉑ The Tenement
㉛ Nisei Legacy
Ⓢ **Movie:** Le Sex Shop

10:30
⓫ News
㉛ Beginning Again: Widowers
Ⓦ **Movie:** Hussy

11:00
❷ ❹ ❼ News
❺ M*A*S*H
⓫ Honeymooners
㉑ Housing and Financing for the '80s
Ⓤ **Movie:** A Change of Seasons

11:10
⓭ Dick Cavett

11:30
❷ Quincy
❹ Wimbledon Update
❺ Mission: Impossible
❼ Nightline
❾ Ironside
⓫ Saturday Night
㉑ Captioned News
Ⓢ Canada

11:40
⓭ World Cup '82 Soccer Tournament

11:45
❹ Best of Carson

12 MIDNIGHT
❼ **TV Movie:** To Be announced
㉑ Latenight
Ⓗ **Movie:** The Last Metro

12:15
Ⓦ **Movie:** Odd Angry Shot

12:30
❺ Rat Patrol
❾ Gang War (1958). Charles Bronson, Kent Taylor. A teacher testifies against a gang and plunges into danger.
⓫ Star Trek
Ⓢ **Movie:** The Dogs of War

12:40
❷ Columbo

12:45
❹ Late Night with David Letterman

1:00
❺ Get Smart

1:30
❺ Best of Midday
⓫ News

1:45
❹ Here's Lucy

2:00
❹ Mary Tyler Moore
❾ Joe Franklin
⓫ **Movie:** The Brides of Dracula (1960). Peter Cushing, Martita Hunt. The famed vampire goes to a girls' private school.

2:15
❹ Mary Tyler Moore
❼ **Movie:** Critic's Choice (1963). Bob Hope, Lucille Ball. A drama critic creates havoc after reviewing a play written by his wife.
Ⓗ **Movie:** The Black Marble
Ⓢ **Movie:** Firecracker

2:45
❹ Millionaire

2:47
❷ **Movie:** Go Ask Alice (1973). Andy Griffith, Jamie Smith Jackson. A high school girl is lured into drug addiction, but family and friends help her to begin a new life.

2:50
❺ Off the Set

3:00
❾ **Movie:** Carry on Cruising (1966). Sidney James, Kenneth Williams. "Carry On" hijinks at sea.

3:45
Ⓢ **Movie:** Le Sex Shop

4:00
❼ News
⓫ Hazel
Ⓗ **Movie:** My Champion

4:16
❷ **Movie:** Class of '63 (1973). James Brolin, Joan Hackett. At a college reunion, a woman discovers the love she'd been seeking since graduation ten years before.

4:30
⓫ Abbott and Costello

5:00
⓫ Biography

5:30
⓫ Focus: New Jersey

5:50
Ⓗ Video Jukebox

Tue., June 29

6:00
❷ ❹ ❼ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Laverne & Shirley
⓭ Dick Cavett
㉑ World Cup '82 Soccer Tournament
㉛ Women: NY Edition
Ⓢ **Movie:** Skatetown, U.S.A.

6:30
⓫ Barney Miller
⓭ N.J. Nightly News
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ You Asked For It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Where Were You?
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer
㉑ Profile: Long Island
㉛ Comments
Ⓗ What on Earth?
Ⓢ Aerobicize

8:00
❷ Walter Cronkite's Universe
❹ Bret Maverick
❺ PM Magazine
❼ Happy Days
❾ World Vision: Come Love the Children
⓫ **Baseball:** Yankees vs. Milwaukee
⓭ Masterpiece Theatre: Danger UXB
㉑ Square Foot Gardening
㉛ With Ossie and Ruby
Ⓗ **Movie:** Going Ape!
Ⓢ **Movie:** Zorro, the Gay Blade
Ⓦ **Movie:** REO Speedwagon

8:30
❺ Carol Burnett
❼ Laverne & Shirley
㉑ Sport Fishing
㉛ Tony Brown's Journal

9:00
❷ **TV Movie:** White Mama (1981). Bette Davis, Ernest Harden Jr., Eileen Heckart.
❹ Cassie & Co.
❺ Merv Show
❼ Three's Company
❾ World Vision: All God's Children
⓭ The True Story of Gregorio Cortez
㉑ Masterpiece Theatre: Flickers
㉛ Once Upon a Classic
Ⓤ **Movie:** The Last Metro

9:30
❼ Too Close for Comfort
㉛ Numero Uno
Ⓗ Wait Until Dark
Ⓦ **Movie:** Fun House

10:00
❹ Flamingo Road
❺ News
❼ Hart to Hart
❾ Reggie Jackson's Greatest Sports Legends
㉑ Good-Bye Mother Russia
㉛ Heartbreak Turtle
Ⓢ 33 Brompton Place

10:30
❾ Newark and Reality
⓫ News
㉑ Soviet Dissidents in Exile

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
13 Dick Cavett
21 Profile: Long Island
S **Movie:** Stripes
U **Movie:** Dead and Buried

11:30
2 Alice
4 Wimbledon Update
5 Mission: Impossible
7 Nightline
9 Maude
11 News
13 World Cup '82 Soccer Tournament
21 Captioned News
H **Movie:** Saturday the 14th
W **Movie:** Last Tango in Paris

11:45
4 Best of Carson

12 *MIDNIGHT*
2 WKRP In Cincinnati
7 Fantasy Island
9 Racing from Yonkers
21 Latenight

12:30
2 McCloud
5 Rat Patrol
9 **Movie:** The Falcon in Mexico (1944). Tom Conway, Mona Maris. The Falcon chases a dangerous killer to Mexico.
11 Star Trek

12:45
4 Late Night with David Letterman
S **Movie:** The French Woman

12:50
H Minsky's Follies

1:00
5 Get Smart

1:10
7 **Movie:** Coast of Skeletons (1965). Dale Robertson, Richard Todd. A British ex-officer is hired to investigate the African *operations of a big time* diamond collector who is noted for heavy insurance coverage.

1:30
5 Love American Style
11 News

1:45
4 Uncle Floyd

1:50
H **Movie:** Going Ape!

2:00
5 **Movie:** Snowman (1975). A plane crash victim is saved by an eagle.
9 Joe Franklin
11 **Movie:** The Chalk Garden (1964). Deborah Kerr, Hayley Mills. Psychological battle between a teenage girl and her governess. *Interesting.*

2:15
4 Mary Tyler Moore

2:40
S **Movie:** The Hearse

2:45
4 Here's Lucy

2:49
2 **TV Movie:** Billy Budd (1962). Robert Ryan, Peter Ustinov, Melvyn Douglas. A story of the struggle between *good and evil, expressed* by the basic humanity of a seaman against tyrannical rule of commanding officers.

2:55
7 News

3:00
9 **Movie:** Carry on Screaming (1967). Gerald Thomas, Harry Corbett. Horror spoof.

3:15
4 Millionaire

3:20
H Sneak Preview

3:45
4 News

3:50
H **Movie:** Hog Wild

4:00
11 Hazel

4:18
2 **Movie:** Blaze of Glory (1966). Gary Cockrill.

4:20
S **Movie:** Skatetown, U.S.A.

4:30
11 Abbott and Costello

5:00
11 Biography

5:20
H Mac Davis in Concert

5:30
11 Suburban Closeup

Weekend, June 26-27

Sat., June 26

6:00
5 Patterns For Living
11 Barbapapa

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Sport Billy
H **Movie:** Continental Divide
S **Movie:** Island of Nevawuz

7:00
2 Patchwork Family
4 A Better Way
5 World Tomorrow
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street

7:30
4 Villa Alegre
5 Encore News
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons
S Jonathan Winters

8:00
2 Popeye and Olive
4 Flintstones
5 Car Care Central
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
S **Movie:** Father of the Bride

8:30
2 Tarzan/Lone Ranger
4 Smurfs
5 **Movie:** Master Minds (1949). The Bowery Boys. The Boys become victims of a mad scientist.
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre
H Wimbledon '82

9:00
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
31 Oye Willie
H **Movie:** This Time Forever

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** Night Creatures (1962). Peter Cushing, Yvonne Romain. Pirates pretend to be ghosts. Decent thrills.
7 Laverne & Shirley
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
31 Sonrisas
S Peter, Paul and Mary

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 All Star Wrestling
11 Hee Haw
13 World Cup '82 Soccer
H What on Earth?

11:30
2 Blackstar
7 Heathcliff & Marmaduke
H Wait Until Dark
S **Movie:** Skatetown, U.S.A.

12 NOON
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
9 NASL Soccer Kicks
11 **Tennis:** Chris Lewis vs. Van Winitsky
13 This Old House
21 Square Foot Gardening

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
9 Tom Seaver's Greatest Sports Legends
13 Presente
21 Woodwright's Shop

1:00
2 Kwicky Koala
4 Baseball Bunch
5 Sha Na Na
9 **Movie:** The *Mississippi Gambler* (1953). Tyrone Power, Julie Adams. A riverboat gambler's adventures.
11 The Prince and the Pauper
13 Checking It Out
21 Vic Braden's Tennis For The Future
S **Movie:** The Island of Nevawuz
W **Movie:** Feud of the Range

1:15
4 **Baseball**

1:30
2 30 Minutes
4 Baseball: An Inside Look
5 Brady Bunch
7 News Conference
11 World of Survival
13 The Day After Trinity: J. Robert Oppenheimer and the Atomic Bomb
21 Guitar With Frederick Noad
H **Movie:** The Hearse

1:45
4 **Baseball**

2:00
2 Kidsworld
5 *Gilligan's Island*
7 Safari to Adventure
11 Sonny & Cher Comedy Hour
21 L.I. High School Softball
S **Movie:** Far From the Madding Crowd

2:30
2 Kidsworld
5 Get Smart
7 Sugar Ray Leonard's Golden Gloves

3:00
2 Public Hearing
5 Big Valley
9 **Movie:** The Millionaire (1978). Martin Balsam, Edward Albert. A philanthropist wreaks *havoc by giving* away money.
11 **Movie:** Godzilla's Revenge (1969). Kenji Sahara, Tomonori Yazaki. Monsters band together to attack the world.
13 Masterpiece Theatre: Danger UXB

3:30
2 **Golf:** Westchester Classic
7 Professional Bowler's Spring Tour
H **Movie:** The Black Marble

4:00
4 All England Tennis Championships From Wimbledon
5 **Movie:** Bhowani Junction (1957). Ava Gardner, Stewart Granger. Gardner is an Anglo-Indian woman in post-WW2 Pakistan. An interesting melodrama *directed* by George Cukor.
13 American Playhouse: Oppenheimer
21 Portraits in Pastel
31 Masterpiece Theatre: Flickers

4:30
2 Sports Saturday
11 White Shadow
21 Antiques XI
W **Movie:** Stevie

5:00
7 Wide World of Sports
9 Racing from Belmont Racepark
13 America's Black Forum
21 Last Chance Garage
31 Numero Uno
S Jonathan Winters

5:30
9 **Baseball:** Mets vs. Phila.
11 Star Trek
13 Open Mind
21 Quilting II
31 Searching
H Two in the Box Starring Shields and Yarnell
S **Movie:** Continental Divide

6:00
2 Dave Marash Reports. . .
4 News
5 Starsky & Hutch
13 New Jersey Show
21 World Cup '82 Soccer Tournament
31 European Television
H **Movie:** Hog Wild

6:30
2 4 7 News
11 Dance Fever
31 Lawmakers
W **Movie:** REO Speedwagon

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 Storm Field's Your Body, Your Health
11 Solid Gold
13 Inside Albany
21 Lawmakers
31 Righteous Apples

7:30
2 2 on the Town
4 Look at Us
5 All in the Family
7 New York People
13 Lawmakers
21 Inside Albany
31 Up and Coming
H Consumer Reports Presents: The Not-For-Kids Only Show
S Peter, Paul and Mary

8:00
2 Walt Disney
4 A Shaun Cassidy Special
5 **Movie:** Blood on the Sun (1945). James Cagney, Sylvia Sidney. Intriguing and well-acted drama about Japan just before Pearl Harbor.
7 Today's FBI
11 **Baseball:** Yankees vs. Cleveland
13 Ireland: A Television History
21 Flambards
31 Black, Blues, Blacks
H **Movie:** Going Ape!
W **Movie:** Continental Divide

9:00
2 **Movie:** Butch and Sundance: The Early Days (1979). William Katt, Tom Berenger.
4 The Nashville Palace. Hosted by Tammy Wynette and George Jones.
7 Love Boat
13 **Movie:** Run For Your Money (1949). Donald Houston, Alec Guinness. Two Welsh miners experience various misadventures during a visit to London.
21 Kennedy Center Tonight: An Opera Gala: A Salute to George London
31 Summer and Smoke
S **Movie:** Zorro, the Gay Blade
U **Movie:** Nightschool
H **Movie:** *Continental* Divide

10:00
4 NBC Magazine
5 News
7 Fantasy Island
W **Movie:** Stripes

10:30
5 Black News
9 New York Report
11 News

11:00
2 4 7 News
5 **Movie:** *The* Chapman Report (1962). Efrem Zimbalist Jr., Jane Fonda. George Cukor's compelling film about sex researchers studying the American suburban woman.
9 Paul Hogan
11 Odd Couple
S Bizarre
U **Movie:** A Change of Seasons

11:10
13 To the Manor Born

11:15
7 News

11:30
4 Saturday Night Live
9 Harness Racing from Yonkers
11 Odd Couple
H Wait Until Dark
S **Movie:** Graduation Day

11:40
13 Dick Cavett

11:45
2 Sportspeople
7 **Movie:** Valley of the Dolls (1967). Barbara Parkins, Patty Duke Astin. The inside story of Hollywood's glamour set.

12 MIDNIGHT
2 **TV Movie:** Francis Gary Powers: The True Story of the U-2 Spy Incident (1976). Lee Majors, Nehemiah Persoff.
11 The Super Fights: Full Contact Karate World Championship
W **Movie:** Heavy Traffic
9 Championship Wrestling

12:10
13 Matinee at the Bijou

1:00
4 Uncle Floyd
9 **Movie:** Blood Mania (1970). Peter Carpenter, Maria Aragon. Patricide thriller.
U **Movie:** The Last Metro

1:10
S **Movie:** Continental Divide

1:30
5 **Movie:** The Charge of the Light Brigade (1936). Errol Flynn, Olivia de Havilland. Tennyson's gung-ho

2:10
7 **Movie:**Haunts of the Very Rich (1972). Lloyd Bridges, Cloris Leachman. Seven vacationers at a lush, tropical resort, soon learn that their idyllic paradise may be hell itself.

2:30
4 Rock Concert

3:00
9 **Movie:** The Runaround (1946). Ella Raines, Rod Cameron. Two detectives bring an heiress back to her father in New York. Dated.
S **Movie:** Private Benjamin

3:10
H **Movie:** Going Ape!

3:40
7 News

4:00
4 Mary Tyler Moore
11 Hazel

4:02
2 **Movie:** Showdown (1973). Dean Martin, Rock Hudson, Susan Clark.

4:30
4 News
11 Abbott and Costello

4:40
H **Movie:** Hog Wild

4:50
S **Movie:** Hollywood High

5:00
11 Best of Groucho

5:30
9 Public Affairs
11 Biography

Sun., June 27

6:00
9 Straight Talk
11 I Dream of Jeannie

6:30
4 To be announced
7 News
11 Christopher Closeup
H **Movie:** The Survivor
S Ed McMahon

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/ Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Carrascolendas
7 This Is The Life
9 Viewpoint on Nutrition

8:00
2 Mr. Moon's Magic Circus
4 Twice A Woman
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
H **Movie:** The Great Muppet Caper
S **Movie:** Huckleberry Finn

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery

9:00
2 Sunday Morning
4 Here's Lucy
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old Time Gospel Hour
13 Mister Rogers' Neighborhood

9:30
4 Mary Tyler Moore
7 Page Seven
9 Point of View
13 Wall $treet Week
S **Movie:** Star Trek

10:00
4 Positively Black
5 Wonder Woman
7 We're Movin
9 Mass
11 Doctor Snuggles
13 New Jersey Show
H **Movie:** Far From The Madding Crowd

10:30
2 Dave Marash Reporting . .
4 Visiones
7 Kids Are People Too
9 That's the Spirit
11 Tom and Jerry

11:00
2 For Our Times
4 First Estate
5 **Movie:** Tarzan and the Trappers (1958). Gordon Scott, Eve Brent. Tarzan saves animals from the evil trappers.
9 Music World
11 Three Stooges
13 Ireland: A Television History

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Pardon My Sarong (1942). Bud Abbott, Lou Costello. Good A & C.

12 NOON
2 Newsmakers
4 News 4orum
9 Robert Schuller
13 World Cup '82 Soccer Tournament
21 Victory Garden
S **Movie:** I Sent a Letter to My Love

12:30
2 Public Hearing
4 Meet the Press
5 **Movie:** Don't Give Up the Ship (1959). Jerry Lewis, Dina Merrill. Naval hijinks with Jerry Lewis in top form.
7 Directions
21 Square Foot Gardening

1:00
2 **Movie:** Pine Canyon is Burning (1977). Kent McCord, Diana Muldaur.
4 Van Skoy Pocono Spring 500
7 Like It Is With Gil Noble
9 Outdoor Life
11 Candid Camera
13 Great Performances: Monteverdi: The Coronation of Poppea
21 Lawmakers
H **Movie:** Darby O'Gill and the Little People

1:15
11 Candid Camera

1:30
9 **Baseball:** Mets vs. Phila.
11 This Week in Baseball
21 Inside Albany

2:00
4 All England Tennis Championships.
7 Education Update
11 **Baseball:** Yankees vs. Cleveland
21 Washington Week in Review
S **Movie:** Blow Up
W **Movie:** Tarka The Otter

2:30
2 **Golf:** Westchester Classic
5 **Movie:** Not With My Wife You Don't (1966). Tony Curtis, Virna Lisi. Silly sex comedy in the Air Force.
21 Wall Street Week

3:00
7 Sportsbeat
21 Soccer Made in Germany
H Gotta Dance, Gotta Sing: High-Stepping Through the Hollywood Musical

3:30
7 American Sportsman

4:00
13 With Ossie and Ruby
21 Matinee at the Bijou
31 Washington Week in Review
H **Movie:** The Survivor
S Short Picks
W **Movie:** Falling in Love Again

4:30
2 Sports Sunday
4 SportsWorld
7 Wide World of Sports
9 Wild Kingdom
13 Tony Brown's Journal
31 Wall $treet Week
S Ed McMahon
W **Movie:** Marco Polo, Jr.

5:00
5 Mission: Impossible
9 Hardy Boys
11 **Movie:** Good Times (1967). Sonny Bono, Cher. Sonny and Cher go to Hollywood to make a movie.
13 New York & Co.
31 Money Makers

5:30
13 Firing Line
21 Checking It Out
31 European Journal
H Sneak Preview

6:00
2 4 7 News
5 **Movie:** The Lives of Jenny Dolan (1975). Shirley Jones, Stephen Boyd. Sub-par assassination conspiracy drama.
9 Chronicle
21 World Cup '82 Soccer Tournament
31 All About TV
H **Movie:** On the Right Track
S **Movie:** Chu Chu and the Philly Flash
W **Movie:** Tell Me a Riddle

6:30
2 4 7 News
9 Agronsky & Co.
13 World Cup '82 Soccer Tournament
31 Searching

7:00
2 60 Minutes
4 Father Murphy
7 **Movie:** The Double McGuffin (1979). Elke Sommer, Ernest Borgnine, George Kennedy. An irrepressible group of teenagers become amateur Secret Service agents to protect the beautiful Prime Minister of a small Middle Eastern country from a tough team of would-be assassins.
9 Entertainment This Week
11 Solid Gold
21 Last Chance Garage
31 Were You There

7:30
13 21 Numero Uno
31 Tony Brown's Journal

7:45
W **Movie:** Mon Oncle D'Amerique

8:00
2 Archie Bunker's Place
4 CHiPs
5 **Special:** In Hot Pursuit
9 Entertainment This Week
11 Kung Fu
13 Nova
21 Music of Man
31 Gospel Jubilee
H **Movie:** The Great Muppet Caper
S **Movie:** Star Trek

8:30
2 One Day at a Time

9:00
2 Alice
5 **Special:** They Cry Alone
7 **TV Movie:** This House Possessed (1981). Parker Stevenson, Lisa Eilbacher, Joan Bennett. A young woman is enmeshed in terror when she becomes convinced that her house is alive - and determined to keep her from escaping.
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: Flickers
21 **Movie:** My Man Godfrey (1936). Carole Lombard, William Powell.
31 Personal Problems
U **Movie:** Distance

9:30
2 Jeffersons
9 World Tomorrow

10:00
2 Trapper John, M.D.
4 The 25th Man
5 11 News
9 Jimmy Swaggart
13 Butterflies
H **Movie:** Stripes
W **Movie:** Galaxina

10:30
5 Sports Extra
11 From The Editor's Desk
13 To the Manor Born
21 With Ossie and Ruby
S **Movie:** I Sent a Letter to My Love

11:00
4 7 News
5 Off the Set
9 Morecambe and Wise
11 Odd Couple
13 Independent Focus
U **Movie:** Cinderella

11:15
2 News

11:30
4 **Movie:** Movie Movie (1978). George C. Scott, Trish Van Devere, Eli Wallach. An affectionate parody of the 1930s, directed by Stanley Donen.
5 David Susskind
9 An Evening at the Improv
11 Streets of San Francisco

11:45
2 Sports Update
7 Sports Special
W **Movie:** Return of the Streetfighter

11:50
H **Movie:** Brubaker

12 MIDNIGHT
2 Barnaby Jones
7 **TV Movie:** Promise Him Anything (1975). Eddie Albert, Meg Foster. A young man sues a dating service for breach of contract after being set up with a girl who doesn't deliver what is expected.
13 Matinee at the Bijou

12:15
S Pat Collins

12:30
9 **Movie:** The Major and the Minor (1942). Ray Milland, Ginger Rogers. Billy Wilder's comedy about a young woman who poses as a boy in a military school.
11 Rookies

1:00
2 News

1:07
2 **Movie:** Frenzy (1972). Jon Finch, Barry, Foster. In modern-day London, a criminal known as "The Necktie Murderer" terrorizes the city.

1:15
S **Movie:** Secaucus 7

1:25
7 **Movie:** Gidget Goes to Rome (1963). Cindy Carol, James Darren. Gidget misinterprets the attention she receives from a journalist and leaves her boyfriend behind.

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
11 It's Your Business
H **Movie:** Dead and Buried

2:30
9 Life of Riley
11 **Movie:** The Naked Maja (1959). Ava Gardner, Anthony Franciosa. Historical romance: Goya paints his lover, the Duchess of Alba, in the nude.

2:45
4 First Estate

3:00
9 **Movie:** Last of the Ski Bums (1969). Ron Funk, Mike Zuettel. Should be called *The Endless Winter* as this documentary traces the exploits of three skiers around the world. Nicely photographed.
S Ed McMahon

3:15
2 Newsmakers
4 News

3:25
7 News

3:35
H Sneak Preview

3:45
2 Public Hearing

4:05
H **Movie:** Dog Day Afternoon
S **Movie:** Chu Chu and the Philly Flash

4:15
2 **Movie:** The Tradition (1969). Ina Balin, Gene Barry

5:00
11 Biography

5:30
11 Rangel Report

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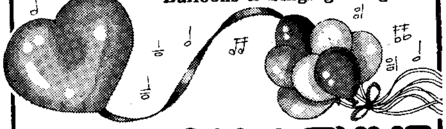

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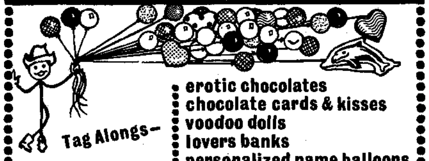

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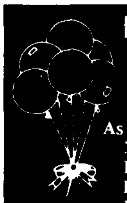

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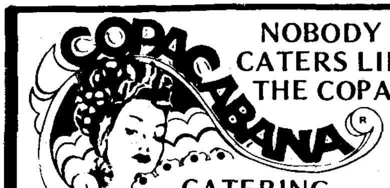

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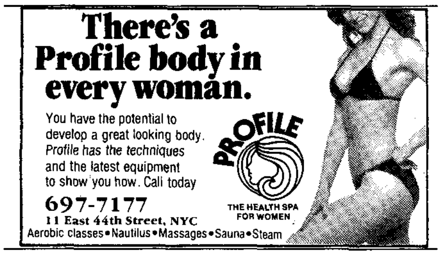

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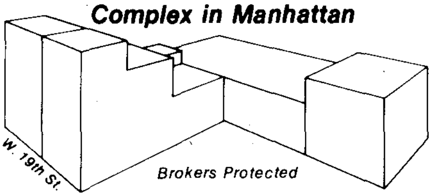

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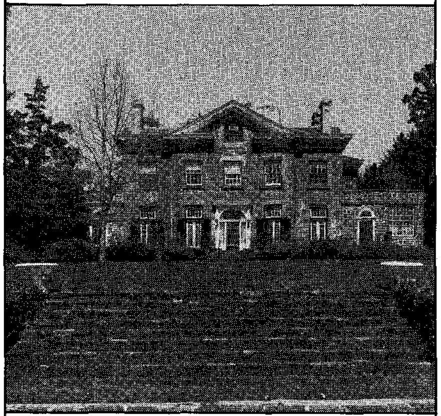

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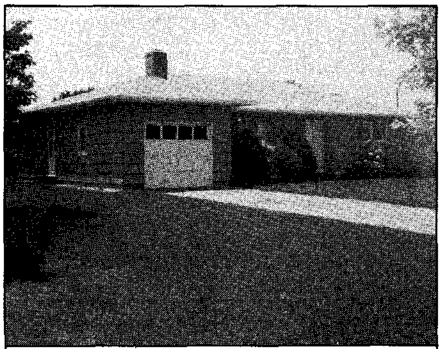

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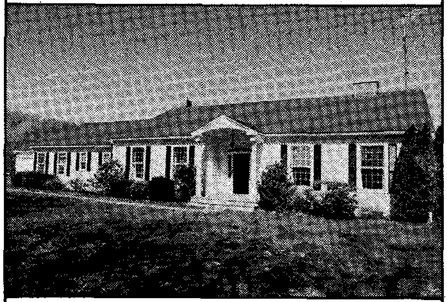

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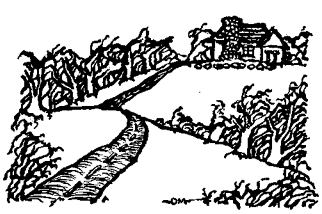

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 450

BY MARY ANN MADDEN

BEST LITTLE HOUSE ON THE PRAIRIE
UPWARDLY MOBIL OIL
THE DEATH TRAPP FAMILY SINGERS

Above, added attractions. Competitors are invited to provide one familiar phrase, name, title, or what you will, altered by a one-word addition.

Results of Competition 447, in which you were asked for the concluding sentence of a bad novel.

Report: For some reason, many persons, after splitting up, witnessing a crime, or on the last day of the world, headed for Rodeo Drive. These entries came mostly from the East Coast, too. Makes you wonder. An abundance of gothic tales. Stories ending, "And then I woke up." Science fiction. One entry about the Knoxville World's Fair. And countless numbers of lovers walking bravely away from one another toward a newer, better life. These all began with "As I . . ." Well, what, after all, does not?

First Prizes of two-year subscriptions to "New York" to:

So much had happened during her first year at St. Agnes—making friends with Kit and Bunny, finally getting long division straight, the tennis tournament, *Romeo and Juliet*—and Janie felt sure her second year would be even better!
Anne Brett, Los Angeles, Calif.

Which of us is writing this page I do not know.
B. K. Stahl, New Haven, Conn.

And as I lay there, gently caressing her smooth, olive skin, I could think only of the inevitable: the shrieking, the hand puppets, the silence.
Mark Shera, Los Angeles, Calif.

Runner-up Prizes of one-year subscriptions to "New York" to:

As the ebony cambric shrouded my head, and the abrasive hemp tightened around my neck, I smiled ironically, musing: How could I have known that Lady Constance always took *lemon*?
Tom Lester, West Los Angeles, Calif.

Uncle Bone was home to stay, and we all put crumbs in his beard.
Linda Ostreicher, N.Y.C.

Although the whole crazy adventure seemed so real, it was all just a dream, I thought, as I got out of bed, dressed, and walked to the garage for a ride in my . . . chariot?
Gregory Greenberg, N.Y.C.

This, then, was Montenegro in 1923.
Margarita R. Levin, N.Y.C.

And Honorable Mention to:

I dropped the airline ticket, along with Michelle's letter, into the Thames, and watched them float aimlessly away—my flight to happiness had been cancelled.
Mark Wolfson, Spring Valley, N.Y.

The Eagle . . . or the Bear?
Muriel Mandelbaum, Flanders, N.Y.

"No," she said sadly but resignedly, "I could not form a family unit with a man who cannot support wholeheartedly the decisions of the Supreme Soviet," and so saying she turned on her heel with a lighter step and walked decisively toward the sunrise and the V. I. Lenin Tractor Barn.
Charles J. Schlotter, Los Angeles, Calif.

"He weren't a bad hombre, but he shore brought out the worst in the ranch hands and gunslingers of Dodge City by wearing that black leather suit and the pink mask."
Jack Ryan, N.Y.C.

"Of all—the one you least suspected . . ." Inspector Pym gasped, the poison dribbling from his twitching tongue as he raised his finger for the last time to his own image in the drawing-room mirror.
Terry A. Brykczynski, N.Y.C.

Westward, westward he drove, the fire rising in his loins, westward to the girl called The Horse With No Name, westward to South Dakota and home.
James Elward, N.Y.C.

As I approached the top of the rise I saw the sky glowing red in the East and I knew that the past was lost forever and it struck me that I had never really known her at all.
Thomas A. Warren, Moreland Hills, Ohio

On the other hand, he was still footloose, and, what the hell, he kind of liked that freckle-faced string bean who had coaxed him back to health in Paris.
Richard P. Monley, Birmingham, Mich.

So here I sit, hip-deep in the riches of the world, master of Xanadu, consort to 1,000 wives, and all it cost me was my immortal soul.
Dr. Richard Burke, Ho-Ho-Kus, N.J.

Lying back in the familiar tester bed, she heard the recurrent creak of a loose shutter, no doubt the very one that old Eliphat never quite got around to mending—it was good to be home.
E. C. Pier, Whitingham, Vt.

When she saw her husband approaching down the long hospital corridor, she turned her head to me in a final effort and whispered, "I was too embarrassed to tell you before, but all eight children are yours."
Jacob Komishane, Elizabeth, N.J.

Okay: I was a woman who was over 40 and graying and divorced and on her own and starting over and lonely and shaky and frightened—but at last that woman was me.
Tony Lang, N.Y.C.

As he stood there with that dumb look on his kisser, I ripped the sleeves out of his jacket, jerked his buttons loose, handed him a knuckle sandwich, and sauntered out to meet Grace over at Louie's.
Albert G. Miller, N.Y.C.

The rays of the new dawn played on the smoldering, molten devastation that had been the earth, and lingered lovingly on the minute green plant struggling through the rubble that had been the Tombs.
Louise Y. Garofalo, Bronx

Now that I'm in touch with my feelings, all the world is mine if I want it, and every fiber of my being exhorts me: "Go for it!!!"
David English, West Somerville, Mass.

"My name is Paul, you foolish woman," I cried, as I pulled the trigger for the last time.
Fred Mazie, Los Angeles, Calif.

And that's about the size of it.
Robert F. Skupien, N.Y.C.

In the next instant, the white Jaguar XKE sped away from the club, leaving Matt to face the chief with no suspect, no Carla, and no explanation that anyone in his right mind would ever believe in a million, no, make that a *billion*, years.
Denise Salvaggio, Orlando, Fla.

And as the last spadefuls of earth thumped down on the plain lid of her pine coffin, I couldn't help but think, "Toujours, mon amie."
Peter Woodin, N.Y.C.

Her fragrance hung in the air like a wayward moth; the scents of bougainvillea and jasmine drifted in over the hedge, a pastiche of all that had gone before—auf Wiedersehen, mon paloma!
Azby A. Chouteau, Huntington, N.Y.

A bitter, cold wind howled outside, and the little princess, nuzzling her well-worn ermine swatch, slept the untroubled sleep of the innocent, blissfully unaware of the heaving mattress in the chamber above that was signalling the end of her dreams of empire!
Jeremiah J. Reilly, Chicago, Ill.

Archfiend of hell or savior saint of a people renascent, I only know that my friend, Putney Otis Leventhal, was dead.
Jennifer Young, Chester Springs, Pa.

Sitting before the fire, I caught a glimpse of my still-handsome face in an ever-convenient mirror, chameleon-like in the flickering glow; now aged 70, then 35; suddenly 60, then 40—who is that—who was that?
Charles Almon, Brooklyn

But in the end the big question still remained: Had I changed or had Mardi Gras?
E. L. Dachslager, Houston, Tex.

"We'll be waiting outside," said Inspector Graham, placing the revolver in the desk in front of Lord Henry.
Alice Evans, Fort Lauderdale, Fla.

He lit a cigarette and it came to him that a Malayan ape was a "lar," and that the puzzle was complete.
Marge Lurie, N.Y.C.

"You'd think they'd have the common decency to use a clean blindfold," flashed through his mind in the last fleeting moment.
Albert Komishane, Elizabeth, N.J.

As the last of the villagers filed out of the crypt, they failed to see the hovering wings descend, materialize into arms, and tug, at first gently, then with increasing strength, on the stake driven into the supine figure.
Physics Bldg., S.U.N.Y., Albany, N.Y.

It was only as it flew closer that I discovered it was not an oversized pigeon but . . . a pterodactyl.
Seymour Steinhardt, Little Falls, N.J.

Would Harry ever be able to return to live out his days on Planet F with the Duck People?—he didn't know, but he was sure he had had a marvelous adventure.
Bruce Feld, Bronx

As the Alitalia plane taxied down the runway of Rome's airport, the old man suddenly realized with amusement and regret that this time he hadn't tossed his usual coin into the Trevi fountain.
Msgr. A. V. McLees, St. Albans, N.Y.

The small creature was finally found stuck to an ice cube under layers of frozen chicken breasts.
Pamela Pattison, N.Y.C.

"And that," he said, carefully placing the skull, the grinning dentures, and the formaldehyde on the shelf, "is how I met your mother."
W. H. Richardson, Peace Dale, R.I.

And so, without looking back, I left Big Hall forever with my beloved Sass, never thinking of Winky, or Boo, or Daffy, or Buffy again . . . until today.
Tom Morrow, N.Y.C.

The starry-eyed young thing he'd taught about life no longer existed, and the woman I'd become strode out of his life without looking back, still hearing his mocking "Bet is thyn habitacioun be with a leoun or foul dragoun than with a wyf usinge to chyde!"
Phil Levine, Bronx

He had learned much from the dart throwers of the Drowned Forest—the rites of the mushroom, monkey music, and the painful lesson of the flying gourds—but nothing meant more than the simple inscription on the crocodile tooth he would carry next to his heart forever.
Larry Laiken, N.Y.C.

Our minds are porous and forgetfulness seeps in; I myself am distorting and losing under the wearing away of the years.
Dave Mitchell, San Diego, Calif.

Dirk stood watching as they lowered the casket into the gaping hole, the rain falling in torrents, and thought to himself, "Dear Felicity, now your restless spirit shall find peace at last, hopefully."
Mary Conte, North Miami, Fla.
sp. mention: Janet LaRossa, Portland, Ore.

"Look, kid, the world changes."
Fran Scaife, Lincoln, Nebr.

He was between 1 and 1.5 standard deviations larger (height-wise) than the average American male—not a giant among men, but probably a 40 regular—yet more than that, he was a poet who was just one metaphor and one language short of his first poem.
Judy A. David, Cambridge, Mass.

"Dan darling!"—I kept walking.
Dan Steinbrocker, Los Angeles, Calif.

Myfanwy lifted the pink prosthesis where it lay flat and listless on the soot-streaked green bench, and, spreading the fingers, pressed them hard against her rain-wet face.
Ramona Weeks, Phoenix, Ariz.

"Hey, little fellow, it's all over now."
Kathy Huldrum, Sanibel, Fla.

She always knew when to leave a party, and, this being such a god-awful one, expired in the middle of it.
Bob Burke, N.Y.C.

That's all she wrote.
J. A. Yard, Montreal, Que.

Competition Rules: One entry only should be sent to Competition Number 450, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by July 2. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the August 16 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

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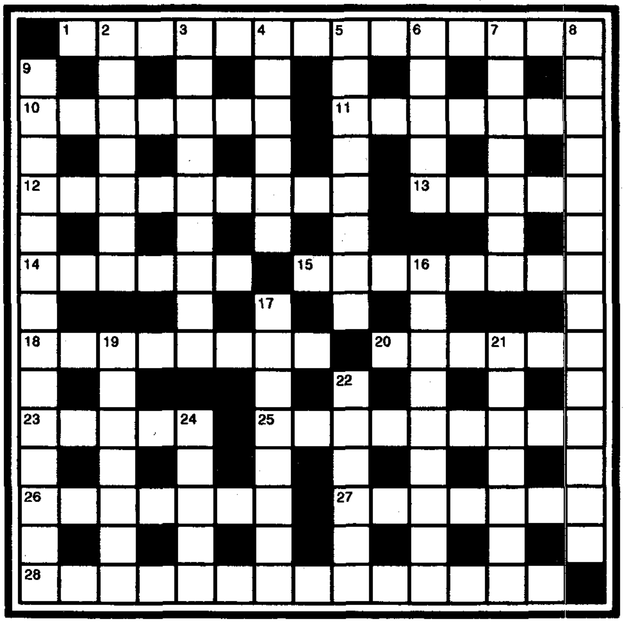
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Bad orators with no sense take it easy. (4, 2, 4, 4)
10 Making a century in a demand for applause. (7)
11 Bossy person who puts years on her spouse. (7)
12 Monster who has a mysterious union with a god. (9)
13 Short or curly. (5)
14 Possesses round coinage for animals. (6)
15 Direct when cultural activity comes back into view. (8)
18 Requirement concerning degree when going back to university. (8)
20 Evaluating a hand. (6)
23 Aside from the relative in skill. (5)
25 Some wood is held by an insect for one who makes comparisons. (9)
26 To follow the trend I take a partner without it. (7)
27 Distributing sea mail causes sickness. (7)
28 Place for putting last. (10, 4)



Down

2 Leave out and avoid about ninety. (7)
3 A company of the line provided by a group of irregular soldiers. (5-4)
4 They are unsettled and looking back the child embraces its mother. (6)
5 One man it would be strange to propose. (8)
6 Kind of boom which is not quite so pleasant. (5)
7 Hanging down headless in sport. (7)
8 Collect with difficulty to form a string ensemble? (6, 8)
9 Amazing changes in a man after capital for church organ. (6, 8)
16 Priest who breaks a toy in a back room. (9)
17 Without a general these people would be reduced to evil things. (8)
19 Though dodging, gave up without a row. (7)
21 The tail in one transformed into the beginning. (7)
22 One animal puts up two males. (6)
24 It is characteristic of the artist in Tom. (5)

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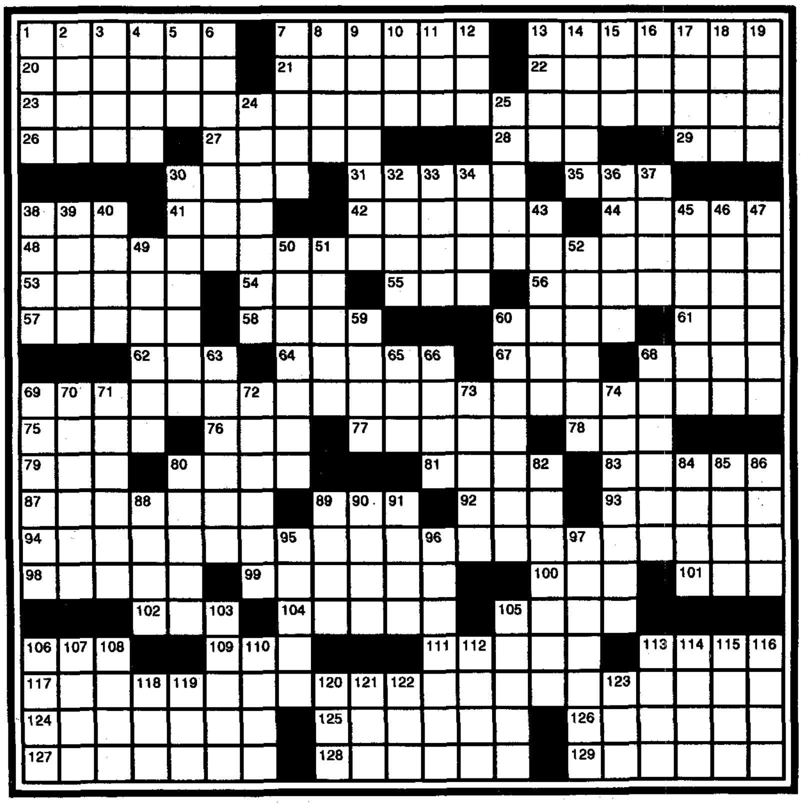
'SENTENCES PER SE':CUE CROSSWORD / By Maura B. Jacobson

Across

1 Texas border city
7 Lawrence's bailiwick
13 Intrinsic nature
20 Coliseums
21 To a painful degree
22 Eject
23 Helen Johnny James Birch Vikki
26 Moms' mates
27 Nine: prefix
28 Classified items
29 Start of a bray
30 A.A. candidates
31 Daggers
35 Lennon's lady
38 Harvest goddess
41 Rubber tree
42 Dimwits
44 Coffee ——?
48 Sammy Horace Elaine Tommy Ward
53 "—— of One's Own"
54 Word for what's new
55 Before Virgo
56 Throb
57 Intercellular pore
58 Realtor's unit
60 After zetas
61 Washrm.
62 "Rarer" has three
64 Renaissance poet
67 Pallid
68 Et —— (and others)
69 W.C. Gary W.C. Lucille
75 Bullring huzzahs
76 Longest Swiss river
77 Sun-lotion compound
78 From —— Z
79 Gullet
80 Coffee-makers
81 Med. sch. subj.
83 Russian co-op
87 Piled up
89 Knockout count
92 "—— rambling wreck..."
93 Biblical in-law
94 Eydie Hugh Buster Santa
98 Glacial deposit
99 Animals of a region
100 Dollar bill
101 Summertime abbr.
102 Juanita's "that"
104 Sauna feature
105 Orbit segments
106 Escort's offering
109 Honor-society letter
111 Bone: comb. form
113 Baylor U.'s city
117 Mike William Kyle Beatrice
124 Opens, in a way
125 Ancient galley
126 Main course
127 Garbs
128 Doria
129 Gobi's ilk

Down

1 Cover with bacon
2 Kind of rug or code
3 Foxx
4 Termini
5 Dawn to dusk
6 Seminole chief
7 Orgs.
8 Mies van der ——
9 Where Megalopolis was
10 Lillie of comedy
11 Stevedores' union initials
12 Author Rand
13 Modified organism
14 Unverified assertion
15 Request for quiet
16 All-inclusive abbr.
17 One of the Beerys
18 M.D.'s success
19 Basic French verb
24 Roof sight
25 Sew loosely
30 Résumé
32 Rustic poesy
33 Shine's partner
34 Japanese zither
36 Coward namesakes
37 Spheres
38 Wood sorrels
39 Hair separation
40 Scat!
43 Of a nasal division
45 "...and —— good-night!"
46 Involve
47 "There is —— haunts thee": Shak.
49 Bedouins, e.g.
50 Sweetish juices
51 Eel
52 Capital of Angola
59 Endings for Siam and Milan
60 Ram's daughter
63 Treated leniently
65 Bride's title: Sp.
66 "Man —— Mancha"
68 Away from the mouth
69 Obeisance
70 Cottonwood trees
71 N.J. airport
72 "—— the pilgrims' pride"
73 Old Greek region
74 Postures
80 Consumers
82 Cylindrical stool
84 Tailless amphibian
85 Aussie birds
86 Roster
88 "Peter Pan" pirate
89 Bolting device
90 Medieval drudge
91 College sports gp.
95 "The queen —— the parlor..."
96 More distant
97 Concert bonuses
103 Orchard product
105 Bewildered
106 Bluish-green
107 Littlest of a litter
108 Fog
110 Myra or Rudolf
112 Patterned, in heraldry
113 Go —— (accompany)
114 Taj Mahal city
115 A Bono, once
116 Great Barrier Island
118 Oahu wreath
119 Roman hearth god
120 Hoop group: abbr.
121 —— Tin Tin
122 California fort
123 Literary scraps



Solutions to last week's puzzles appear on page 94.

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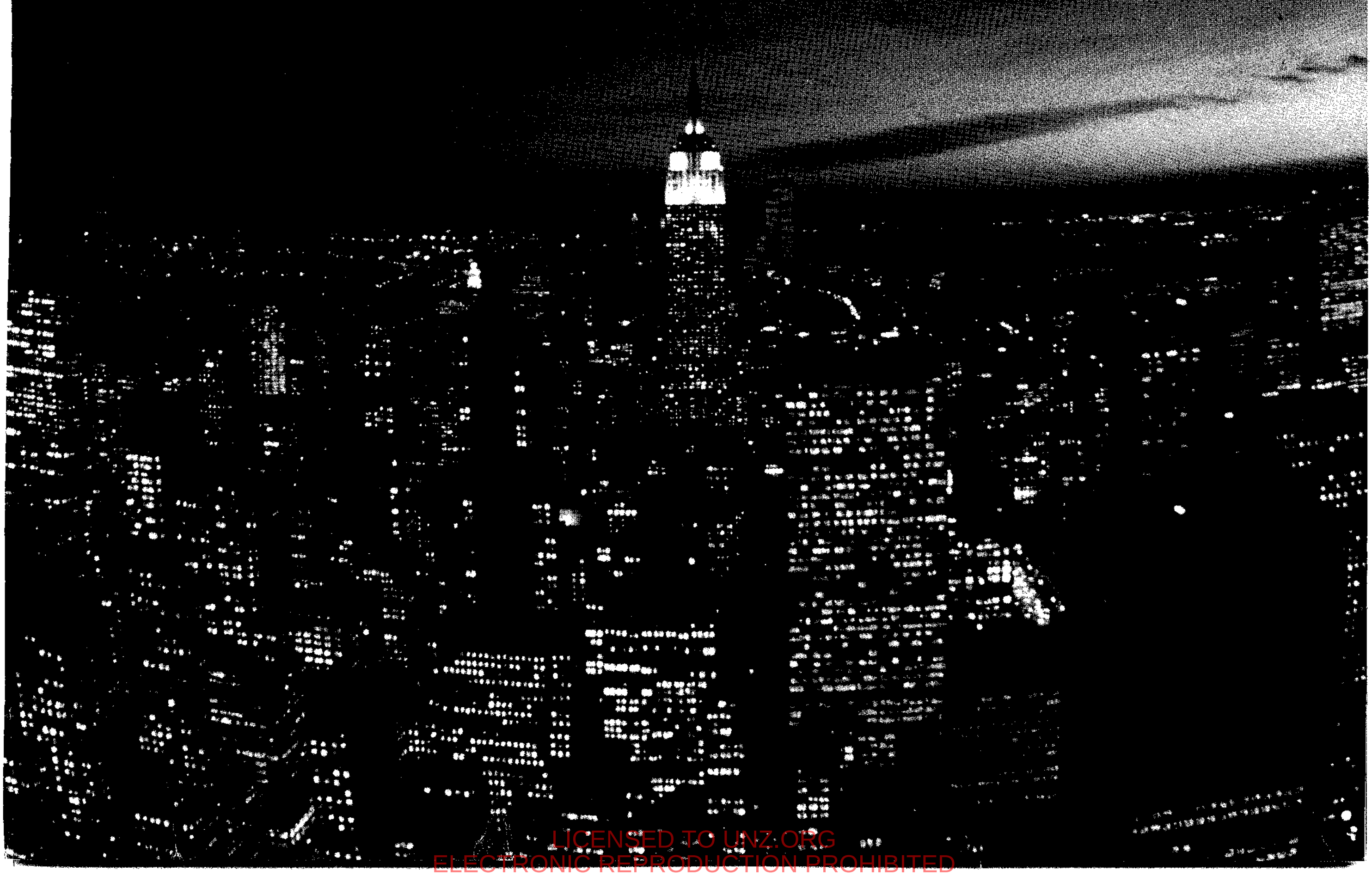

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